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THE TIMES LITERARY SUPPLEMENT
FRIDAY 7 DECEMBER 1973 ● No 3,744 ● Price 12p

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# Four Poems

## *Consolations of Art*

*FOR JACK LINDSAY*

J. M. W. Turner on Switzerland :
' The Country on the whole surpasses Wales.'
—As parsimonious with praise as cash.

It was this little down-to-brass-tacks man
Who saw that nature, history and time
Were mostly fields for Cataclysm's advent ;

And on his ' waking eye ' (he wrote in verse)
' Rushed the still ruins of dejected Rome '.
The exciting revolution also brings

A constant sense of parallel disasters—
As well I know, who followed '17
Like artists who came after '89.

No doubt the dying age, not dying fast ;
The new society murdered in its youth ;
The need for stoic individuals

Recall the line of empty cities, force
Poets to see in all phenomena
(Even in landscape) culture's coming doom.

A sky of Turner's, said the critics, is
' A heap of marble mountains '.
The painter himself observed about a salad

(Conversing with his neighbour at a dinner) :
' A nice cool green that lettuce, isn't it ?
The beetroot pretty red though not quite strong enough.

Add mustard and you've got an oil of mine ! '
Despairing of the State Euripides
Became a quietist. Thus creators end.

*ROY FULLER*

## *Where shall we go ?*

Waiting for her in the usual bar
He finds she's late again.
Impatience frets at him,
But not the fearful, half-sweet pain he knew
So long ago.

That cherished perturbation is replaced
By styptic irritation
And, under that, a cold
Dark current of dejection moves
That this is so.

There was a time when all her failings were
Delights he marvelled at :
It seemed her clumsiness,
Forgetfulness and wild non-sequiturs
Could never grow

Wearisome, nor would he ever tire
Of doting on those small
Blemishes that proved
Her beauty as the blackbird's gloss affirms
The bridal snow.

The clock above the bar records her theft
Of time he cannot spare ;
Then suddenly she's there.
He stands to welcome and accuse her with
A grey hello.

And sees, for one sly instant, in her eyes
His own aggrieved dislike
Wince back at him before
Her smile draws blinds. ' Sorry I'm late,' she says.
' Where shall we go ? '

*VERNON SCANNELL*

## *Give It*

It was once never there and now some of it is:
The lights say One Thousand in the
Mechanical
Eyes in the painted
Face on the glass that
Smiles a Come-In, Wel
-Come, quizmaster smile.

Look, you pulled the
Handle that
Sent the ball that
Bounced on the coils that
Lit up the score that
—You worked for your luck.

Take it, and spend it,
And give it,
And give it.
Give it to baby,
Give it to Gran,
Give it to Barry for his C.S.E.'s,
Give it to Peter and Jan for the wedding,
Give it to yourself, have a meal at the Steak House,
It's all going down the hole some day.

There is a hole, as black as a helmet,
As black as a helmet at Number Ten,
But the lights are lit, so take it.
They're lit, so give it,
They're (don't stand and gaze at it,
Use it)
*Lit.*

It's all going down the hole some day.

It's all going down their hole some day.

You're going down their hole some day.

*ALAN BROWNJOHN*

## *The Estuarial Republic*

The saltmarsh on the horizon
Signals with vertical smoke
In a still dusk of cooking fires.
The ferry is brilliant with ultimate parties,
A revelry of pistons,
Flushing lavatories, glasses in hands
And at shouting mouths,
They are all going over
In evening dress.

The dark bed opens its mouth and howls.

' Here is a ticket
To the other side of the river,
It is very lazy but will get you there.
Here are the coins. Here is the hat
You wear on deck, by the life-rafts.
Here are the gumboots
For the saltmarsh with the hulks,
It is stupid to get your feet wet.
Here are the silver bullets and the gun
To defend yourself with,
It is every man's right to carry one there.
Here is the notepaper and the birthday pen,
Come when you can, but first drop us a line.
You will not much like it, to begin with,
I mean ; but the danger is fun,
And everyone visits, at least once.
You will get a chance to shoot someone,
For the horsemen raid us, and *that* is fun—
They are so stupid and reckless.
They love to die in battle, their code is such
It doesn't matter much if we just shoot them down,
And our only inclination is to *win*.
Our stockade is beautifully ditched and barbed,
And you are bound to love
The violence of our passions,
If not at first.'

*DOUGLAS DUNN*





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# Printing's second revolution

**BY NICOLAS BARKER**

...s ten years since the previous ...ok production number of the ...S (April 26, 1963), and in that ...d a revolution has taken place ...h has changed the business of ...ying the written word more ... anything since Gutenberg. ... is nothing like beginning ... a line, round generalization, ...ke all such it has some truth ... even though any particular ...ent made to substantiate it ... doubtless be instantly faulted. ... you talk about revolution, ...e always think of some radical ...tion, a change in machinery or ...ods, or something equally ...n and overwhelming. The rev... ...on that I have in mind is not so ... It is a change of mind, or ..., by the makers and users of ..., which has altered habits long ... even in Gutenberg's time and ... more pervasive than any ...icial device or ephemeral ...dism. It has involved the ad... ...n that methods of setting out ... on the page almost as old as ...ex itself have long since lost ... purpose and could be ...ed, with impunity and even ... advantage.

...e changes themselves are so ... as barely to be recognizable ... to the experienced eye ; it is ...ange of attitude that is so ...tant. Still, it can only be ...ibed in its outward and visible ... It is one of the oldest ... for the copyist that the ..., line by line and letter by ..., he follows his exemplar, the ... his job will be. Contrariwise, ... idiosyncrasy of the human ... eye and hand will, unless ...lled, produce variants. If only ... copyist and one copy are in... ..., these tendencies can be left ...oncile themselves. But if sev... ...opyists and copies, then some ... of regimentation is required. ... in the University of Paris in the thirteenth century, they needed to multiply set texts rapidly, the exemplar was divided among several scribes, each of whom produced multiple copies of his section. To marry up these sections into reasonably uniform books, rules had to be made.

These rules were simple and obvious, but much more complicated rules existed for other kinds of books. The preparation of glossed gospel-books, for which there was a continuous market, involved very complicated planning. The several commentaries and the text to which they referred (the last written in a much larger hand) all had, if possible, to be on the same page. When, as was usually the case, the commentaries differed in length, it was very difficult, even with the three-column page that was developed for the purpose, to fit them all in. The rules devised to deal with this problem took centuries to perfect, and might have been further improved if the invention of the printing press had not come to freeze the situation.

This, oddly enough since it was the instrument of such dynamic change in other ways, was the effect of printing on the layout of books. Its great asset was the uniformity offered by identical prints of each letter or groups of letters. It was the final pitchfork that drove out the diversity of frail human scribes, however regimented. Further, the earliest printers, well aware of the commercial advantages in beauty and variety of letterforms which their opposition, the stationer and his scribes, enjoyed, did their best to annihilate it by producing types which were virtual facsimiles of the various contemporary book-hands. All these factors tended to preserve the conventions of laying out books current in the fifteenth century for a surprisingly long time.

The rules unexpectedly thus canonized were based, in varying degrees, on the demands of clarity (particularly important when the text was full of abbreviations and contractions, made in the interest of speed) and of appearance. It was an aesthetic rule which demanded that pages should not begin or end with a short line, and that lines should be "justified"—that is, should be all the same length. An exactly rectangular page restrained the divagations of the scribal hand, as well. Clarity demanded that, if words had to be broken to get an even line, the break should be indicated with a dash, the hyphen, and that the break should come at a special place in the word, as indicated by its grammatical construction or pronunciation. Hyphens in three or more successive lines should be avoided, for reasons partly aesthetic and partly of clarity. Two successive lines should not end with the same word ; this was to avoid the scribal errors of haplography and dittography, and the reader's eye might be misled in the same way. Finally, the headings to chapters or sections were written in a different style or size of letter to distinguish them ; again, partly a matter of appearance and partly of clarity.

To these scribal rules, the constraints of the process inflicted two more on the printer's compositor. Each page had to contain the same number of lines. The scribe (although his choice was limited by the need to rule up several sheets at once) could by imperceptible variations in ruling have more or less lines within a fixed rectangle, or simply add or subtract, provided facing pages were the same length. The printer had inflexible metal type which could not be varied within the rectangle. Unlike pen and ink, it was impressed into the paper and left an unsightly mark on the other side unless "backed up" by a line of type there ; type-set pages were locked up within a framework of wooden "furniture" which could not easily accommodate irregular pages ; further, even rectangular pages took the ink better (ragged lines "caught" and could get damaged or clogged with ink). Finally, and for the same reasons, the space allowed between the end and the beginning of the text for new chapters or sections, generally a "chapter drop" at the head of a new page, had to be constant.

Over the centuries, the typographic appearance of the printed page changed in several ways. But the only important change was the gradual canonization of the "roman" type letter, at the expense of the "gothic" and other letterforms imitated by the early printers. This left the conventions of page layout unaltered. They were not an intolerable constraint on the hand-compositor. Picking up and assembling types in a sort of adjustable hod, the composing-stick, is a necessarily slow business. It gives you time to think ; as you justify one line by varying the width of the metal spaces between words, you have time to look ahead to a "difficult" word six lines ahead, and to vary the word-spacing between so as to fit it in without breaking. You cannot think so easily in terms of pages, but "widows" (short lines at the head of pages) can be removed later by running the type through the stick as you make the corrections. Unlike the scribe's work, the compositor's was destined to be multiplied, perhaps many thousand times. Equalizing the work of compositors and pressmen was always a problem to the printer ; he did not discourage conventions that helped by spinning out the business of composition.

So the rules remained. They remained, too, even after mechanical composition, developed over the nineteenth century and established by the beginning of the present, had radically altered the compositor's position. Not only were the conditions much harder to maintain by machine and at speed, but the problem of equalizing the work disappeared, or rather became more complicated. In the nineteenth century, fast machine presses had reversed the old imbalance. Composing machines restored a theoretical equality, which could, however, be disturbed either by a long run on the press or a large amount of setting.

But habit dies hard. Like the earliest printers, the makers of the new composing machines expected the market to demand all the facilities of hand-composition. Justification was the hardest of all problems to solve, because it had to be done mechanically ; but solved it was, and the other problems, bad word-breaks, short lines and so on, could be solved by resetting on line-

casting machines, or by the old methods if the work was done on a machine that cast single types.

So, while labour to do this iterative work was cheap, the rules still remained. But manufacturing costs, which had dropped throughout the nineteenth century and had been stable for the first half of the twentieth, now began to rise. After more obvious and less deeply-entrenched practices had been subjected to economic scrutiny, after the price (and quality) of paper had been cut back, non-metal printing surfaces developed, binding techniques streamlined, finally (not much more than ten years ago in this country, but earlier in the United States) the rules for page layout, now more than 700 years old, came under question.

The pressure of increasing costs was the main, but not the only, cause that led publishers and printers to question or change ingrained habits and methods of working. The years since the Second World War, and in particular the past ten years, have seen large technological advances. Progress here is rarely as fast as its advocates wish, but recently its scope and rate have been remarkable. Four areas in particular can be singled out: paperback manufacturing, offset litho printing, filmsetting, and the application of computers to composition in the widest sense of the word.

Twenty years ago, a "paperback" in this country meant a Penguin or Pan book, or one of their relatively few rivals' books—a book, that is, designed for the station bookstall and the customer's pocket. These books were produced by much the same means as casebound books with comparable print-runs; that is, they were printed from stereotype metal plates on sheets of paper and bound by sewing the quires together. Now making books like these has become a separate industry with its special plant, rotary presses fed with continuous rolls of paper and special binding machines which take the books in units of two copies end-to-end, and, instead of sewing, cut off the backs of the quires, glueing the separate leaves to each other and the whole to the covers, all in one operation. (These so-called "perfect" bindings have their own arcane terminology, suggestive of medieval torture—"cut back", "hot melt", "twin shot".) In addition, every other kind of book designed for the private buyer, who is now supposed to buy little else but paperbacks, is produced in paper covers, from large 1,000-page textbooks to little manuals of devotion. The means of production embrace every method from the traditional to modern mass-production.

Offset litho printing, confidently predicted to wipe out traditional letterpress printing years ago, has progressed much more slowly. The machines are still relatively more complex and expensive (if faster) than letterpress machines. In the end, it has been the vast increase in the price of type-metal, forcing printers to charge punitive rents for keeping standing type, which has driven publishers to make more use of litho, although it is true that the preliminary camera work, including the making of plates, is simpler and relatively cheaper than it was. But now it is firmly established as the automatic process for reprints, as well as for some first editions.

One other contributory factor has been the growth of filmsetting, which composes letters directly on to film, whence they can be directly transferred to a litho printing plate, without the intervening stage of making and photographing a letterpress print. Just as mechanical composition in metal began by aping hand-setting, so the earliest filmsetters were little more than photographic adaptations of conventional metal-setting machines. Now as electronic controls take the place of mechanical systems, the invasion of computerized or semi-computerized mechanisms has vastly increased the range, flexibility and speed of the latest models. Those with powerful computer "back-up" can set thousands of lines a minute, setting work in several columns simultaneously, with a wide range of different types and sizes of type.

## The computer and the filmsetter

It is arguable, as is pointed out by Antony Rowe on page 1518, that the invasion of computers actually slowed down the development of improved filmsetters. In fact, there is nothing inherent in computers to link them with filmsetting equipment, although now that the speed of composition has been vastly increased with their aid, it is difficult to see how any other system than an optical one, which is theoretically capable of moving at the speed of light, would be able to keep up. On the other hand, the need for astronomic speeds is rare: for most ordinary work, in books or journals, fast reading speed, so to speak, would have been enough. But it is idle to speculate whether the current range of filmsetters might not be cheaper or better suited to the printer's needs if computers had not become involved in their development.

It is true that computers, or, to be more exact, electronic acceleration, was first hitched to metal composition systems. TTS ("teletypesetting") was developed for American newspapers. Punched tape produced by several keyboard operators could be fed simultaneously to a Linotype machine which could thus be driven far faster than a single operator could work it; the tape could also be transmitted at the same speed to a distant Linotype machine (this was attractive to those American newspapers which live on syndication). It was natural, after this start, that the computer should be thought of as an accelerating device, and applied to filmsetting. Hence came the first generation of computerized filmsetters, such as the Photon 540 and the Linofilm Quick, which worked little faster than TTS, although their successors, still using the projection of an ordinary light source through a negative image of the character (the matrix) on to film, are now much faster. Then followed the substitution of the cathode ray tube for the light source, as in the Photon Lumitype Zip and the Linotron 505, with much greater speeds. Finally, there are the machines, far faster again (1,000 characters per second and more), which use the CRT to produce the character itself, each built up of lines created by electronic impulses called up, ultimately, by pressing a key on a keyboard—a formidable achievement of electronic and optical mechanics. The Digiset, Fototronic, Videocomp and Photon 7000 are all third generation machines of this sort.

The natural produce of CRT filmsetters is single characters, at almost limitless speed. What slows them down is the assembly of characters. The need for space between words, for justification if the lines are to be of even length, for different types of headings, above all for hyphenation, has demanded an appalling amount of unquestioning research and development, which has slowed down the progress of the machinery, and no doubt increased its cost. Even now, a fully flexible computerized page make-up system is not available. No lessons have been learnt from the past; just as the first makers of composing machines, for commercial reasons, and because they knew no better, took great trouble to repeat the conventions current among hand compositors (although, as we have seen, they were far older than that), so again the makers of computerized filmsetters have gone to even greater lengths to simulate habits originally designed for the requirements of the medieval scribe.

Some of the work done in applying computers to composition has been more fruitful. Their use in compiling reference books, from the simple alphabetization of material collected in random order to more complicated compilation problems, is already to be seen in telephone directories, *Who's Who*, *Crockford's*, *Lloyd's Register of Shipping* and the like. Statistical applications are even more encouraging: astronomic data compiled on a computer can be extracted in the form of printable pages without the need for intermediate keyboarding. OCR ("optical character recognition"), a process of scanning letters and storing them in a computer to be converted again into printable pages, offers further opportunities. Beyond this is the larger possibility of merging the operations of the author, the creator of the words, with those of the machine that produces the final output (which may, by then, not be printed pages). But further progress is again slowed down by the need to observe those medieval rules. Are they necessary?

Oddly enough, it is only outside the trade that there has been any tendency to ask this question, let alone to experiment with the abolition of the rules. The first such experiments came before the Second World War, and properly enough from academics who saw that the typewriter produced an image of sorts which could be reproduced, if not very well. Here was a cheaper way at least of disseminating information of too limited interest to attract a publisher. The interesting fact remains that in fifty years this obvious economy has not caught on to any extent. The reasons are two: the conversion of often untidy copy is a difficult job for which compositors are trained and the ordinary typist is not; secondly, the literate public does find work presented like this harder to assimilate than conventional printed pages. Is this just the distorted shape of the typewriter letters? Or do the medieval rules have some contemporary and real purpose after all? Legibility is based on familiarity: a convention as old as this is hard to break away from.

The first successful subversion came, predictably enough, with the growth of the underground press, first and foremost in California. This is no place to describe its myriad forms. They used ordinary typewriters, producing unjustified columns with ragged right-hand edges; they reduced them, which looked neater but was harder to read; they printed the result all colours of the rainbow, which made it harder still. But two results emerged: first, the readers had no preconceived ideas about what print ought to look like and took what they were given as it came; secondly, they could and did read it, and came to prefer it because it looked different. By a mixture of artlessness and deliberation the market was caught and held. The natural medium for multiplying these new images was the small offset litho press. Equipment had to be begged or borrowed, and these presses, which grew out of the universal commercial demand for duplicating equipment, were to be found everywhere but in the conventional printer's shop. The whole process, from typewriter to printing, was divorced from the traditional means of disseminating words.

There is no better way to understanding the force of this revolution, which has succeeded where the gigantic but timorous forces of capitalism have failed, than a recently published guide for the underground printer, *Printing It*, by Clifford Burke (Ballantine Books, New York, 1972). Good technical manuals are as rare as black pearls, but this is outstanding; it will be for the new offset printers what Carter and Simon's *Printing Explained* [...] for the amateur letterpress print[er]. This is how it came about:

> The idea for this book was bo[rn] at San Francisco State Colle[ge] back when a lot of interesti[ng] things were happening there: [...] Experimental College, the Bla[ck] Students Union, a strike, peo[ple] getting beat on the head, and [so] on. Because all those interesti[ng] things were happening, peo[ple] had a lot to say, and for a while [...] was the person they came [to] when the things they had to [say] needed to be printed.
>
> Well, since nobody had mo[ney], all those people wi[th] things to say tried to make [...] with whatever materials a[nd] skills they had around to [get] something in print. Some of th[e] results of their ingenuity we[re] atrocious, and others were fas[ci]nating and appropriate. Printi[ng] for a lot of activist students c[an] drive you crazy, and it did, bu[t I] remembered some of the wa[ys] those students managed to prin[t] without any money, and I learne[d] from them the real excitement [of] the press, the force of it, a thi[ng] the nine to five printers seem [to] have forgotten.

Burke writes with all the force of experience, both of the social move[]ments that demanded the press, and of the practical business of meeting the demand. He sees clearly the dead-end into which the traditional printing industry had forced itself:

> It is true that the machinery of this printing technique ha[s] become so highly sophisticated that, had it continued its ascen[]dency, God knows where it would have got. A completely differen[t] form of printing has emerged, however, which is much more intelligent given the needs an[d] possibilities of a technologic[al] society.

But he is full of sound commonsense on such diverse subjects as ty[pe]writers (he can tell you how to ma[n]age the IBM Selectric and Executiv[e], the latter rather better than the IBM handbook, and why the IBM Co[m]poser is to be avoided), glue an[d] display type (a few faces in depth rather than a wild variety). He is [at] his best on the construction [...] equipment: there is hardly a pr[o]cess for which he cannot provide [a] cheaper alternative than the ma[nu]facturer's equipment. And you kn[ow] that his solution has been tho[r]oughly tested, as when he says th[at] "the tools needed for doing camer[a-]ready paste-ups can be very simple and may be squeezed into nearly [as] small a space as is available"—th[e] "nearly" is the voice of experience. Some of his sections are great [...] pieces of do-it-yourself like [his] recipe for platemaking, which re[]quires a plywood base, a discarde[d] 3M offset press blanket, a strip [of] refrigerator sealing, a piece of pla[te] glass in a frame, the valve from [a] tubeless tyre, a small vacuum pu[mp] "available for $50.00 or less", som[e] trunk hinges and a decent ligh[t]. [...] Altogether, it is a remark[able] [...] comprehensive manual.

[Co]mmonsense and craftsmanship [are] what Burke sticks up for; ideas [he] takes for granted. A passing [men]tion, in describing how to re[produce] screened half-tones, that it is [...] for political work, a recom[men]dation of *Kayak Magazine* as a [sour]ce of illustration for surrealist [...]—there is not much more on [the] subject-matter of the press. On [the] other hand, history fascinates [him], from Gutenberg to the "union [or]ganizer in the thirties, carrying in [the] trunk of his car a mimeograph [mach]ine and a shotgun". And his [attitu]de to letterpress printing is [not] patronizing or impatient, as you [mig]ht think: "You can never get [...] a love for a page of perfectly [...] type bit clean and strong [in]to a sheet of handmade paper", [he] says, and seriously recommends [the] beginner to consider whether he [would]n't lay out his money to better [pur]pose in "a small letterpress [...] shop" than on the complexi[ties] of modern offset technology.

[Fina]lly, he has a strong belief in [the] integrity of design for print. To [him] the graphic designer is an [irr]elevance, a decorative water-boat[man] on the surface of the pond:

> [T]he optimum choice of a person [wh]o wants to get printed work [do]ne with the least grief is a [des]igner who is also a printer, for [he] has an intimate knowledge of [the] impossibilities inherent in any [give]n design scheme. . . . It [se]ems to me that the best ideas in [prin]ting design emerge from [res]ponses to limitations. . . . You [ne]ed only to look at contemporary [pr]inted advertising to see the [som]etimes disastrous results of [the] combination of money and art [dir]ectors.

[H]e repents his protest against [the] separation of the "designer" [and] the "planner": "The two are [syn]onymous in meaning, insepara[ble] in function, and a talent for [...] layouts gives the designer no [lice]nse to ignore the workings of [the cr]aft."

[Th]is admirable book deserves—[and] should get—a readership far [beyon]d those for whom it was [inte]nded. If only all printers were [as sen]sible as Burke. But the exam[ple] of the underground press [reac]hes far outside the demands of [the] protest groups. I will give [o]ne example of its scope. The [Eton] College *Chronicle*, as respect[able] a school magazine as any, has [...] (September 22, 1973) gone [...]:

> [In] place of a regular, staid and [...]inting design, the *Chronicle* [...]s a more varied, modern and [live]ly approach which will, per[haps,] help to reflect changes of [opini]on at Eton. Experiments [wi]th layout and print may some[tim]es prove unsuccessful, but [the]y should ultimately yield the [bes]t solution.

[...] they *may*. The most conspicuous thing about the *Chronicle*'s new look is the ragged right margin, the effect of the limitation of the typewriter. But—this would make Burke laugh—it is not set on a typewriter or even an IBM Selectric, but on an "old-fashioned" hot-metal composing machine, elaborately designed to justify columns of type, and it is still letterpress printed.

The picture that emerges is something like this. In the Middle Ages rules were formulated to clarify or discipline or facilitate the work of the professional scribes. These rules have been maintained with unthinking and sheeplike perseverance long after the practical need for them had disappeared until, within the past few years, almost by accident, these rules have been overrun, or rather sidestepped, by the exigencies of underground printing. Now there is a danger that this new orthodoxy will attract adherents with the same blind devotion as the old elicited. To the informed, there is something strangely impressive about the long persistence and sudden unexpected crumbling of the old, and the emergence of a new edifice. But what about the uninformed? What does the ordinary reader think about all this?

Very little, is the answer. I once met a woman whose books we published, who said she was so grateful for the pains we took with her books; it was so thoughtful, she said, that we should set them all in the same type. "Oh", I said, preening myself rather cautiously, "can't quite remember what it was." I thought they had all been different. "It's called eleven point", she said (a point is a measure, not a name; eleven point is a size common to most text types). If an interested reader cannot distinguish between types, why should they notice the smaller minutiae? Notes and references (and footnotes in particular), for another instance, are matters on which any academic writer or reader holds strong views. They are also governed by organizational principles worked out in the Middle Ages with a refinement rarely seen nowadays. How many academics know what the principles are, realize the true pros and cons of footnotes-on-the-page as opposed to footnotes-at-the-back, use footnotes creatively rather than as a crutch to support a lame text? Two books were published with the same unusual but carefully worked out system of notes. Both were reviewed in the *Economist*. The first review praised the notes—the system was flexible, easy to refer to, and kept the text pages uncluttered. The second damned them as cumbrous, affected and painfully difficult to use. There is clearly a substantial, perhaps irremediable, lack of informed opinion on a subject of close importance to the literate public

What is going to happen? Is the conventional printed book and the traditions of which its producers have been the unwitting preservers to become a thing of the past to which it belongs? Is a new light, a new simplicity (or is it a new brutalism?), to irradiate printed words now clogged by obsolete routines?

The printer and publisher face all sorts of problems. One of the worst is the shortage of the trained labour on which an elaborate craft depends. But television has made a once classy trade old-fashioned. The newspapers—the principal sufferers—have made the classic mistake of trying to buy off the threat by paying high wages for little work. (The proprietors' genius for misapplied bribery resembles that of the last Emir of Bokhara who fled before the advancing Russians, dropping favourite dancing boy after favourite dancing boy, in a vain attempt to delay their pursuit.) The printing unions have overreacted. The government has not helped by initiating vast cost-no-object investments, where the lucky contractors can offer huge wages that drain the trained craftsmen from the trade. And now, worst of all, the customers, moved by a yearning for change as irrational as the tenacity with which they used to cling to traditional appearances—the customers are looking elsewhere, to computers, free-lance typists, and other fearful novelties.

There is, as Burke realizes, a general feeling that it is all too difficult. But before we all accept the computer print-out or a vest-pocket microfiche as the natural form of reading matter, it is as well to ponder a lesson learnt by the Lawyers Co-operative Publishing Company of Rochester, NY. This firm, always in the forefront of innovation, specializes in multi-volume sets of law reports. A dozen years ago, knowing how much space these took up on lawyers' shelves, they spent a lot of money investigating the possibility of producing multiple microfilm copies. The not inconsiderable manufacturing problems were solved, but the whole scheme came to nothing. The lawyers preferred their cumbrous old-fashioned books. This may be an example of nothing more than lawyers' innate conservatism, but, bearing in mind that all the tests show that the legibility of letters varies directly with their familiarity, it may be that the acceptance of the page layout conventions over so many centuries gives them a positive advantage to the reader in comprehending the text. It would be unwise to throw them away without the most rigorous tests to evaluate whether they were beneficial or not.

It is not difficult to predict the outcome of these contrary pressures. Change will come slower than anyone thinks. The computer will be harnessed to perform a wider and wider range of activities. Among these I believe complex page make-up to be important. Justification is another worthwhile objective (and one well within reach now). Hyphenation is a waste of time: by all means let the computer scan larger and larger bites, 100 or 1,000 lines at a time, to avoid word-breaks, but if a break is inevitable, the word should simply be broken as it stands. Now that the words are in legible letters and unabbreviated, the delay in comprehension is minimal: the "right place" to break is a useless concept. More important than either is the need to manipulate material of different length and content flexibly.

Flexibility is the key to the future. Books cost too much for irrational prejudice to be part of their make-up. If there are to be changes in conventions, let them be argued out in rational terms. The division between author and book-manufacturer will become fluid, rather than a watertight bulkhead. The division between professional and amateur printer will also become more fluid. There is, as Burke has shown, nothing arcane about offset printing, and offset printing has grown and will grow. In sum, the future prosperity of the whole trade depends on flexibility. If the lines between author and reader are less rigidly drawn, with each party ready to accept a different division of work if the project demands it, then all will be well. It will also be, in theory if not in practice, a return to pre-Gutenbergian methods of work.

# The Wellcome's wares

S. A. J. MOORAT:

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More than ten years have passed since the appearance of the first volume of S. A. J. Moorat's *Catalogue of Western Manuscripts on Medicine and Science* from the Wellcome Library, a volume which went as far as the end of 1650. Mr Moorat's second volume completes his task, begun more than a quarter of a century ago, and covers the manuscripts after 1650. It also includes a valuable list of addenda to the earlier volume, notably a valuable double volume (of the twelfth, thirteenth, and fourteenth centuries) from the original library at Bury St Edmunds Abbey. (The description of this volume, a collection of largely medical items, was done mainly by Dr Neil Ker.) Listed among the addenda there are, for example, documents from the period 1308-1532 relating to the administration of hospitals in or near Burgos, while as one of several items outside the field of medicine there is a sheet dated 1636 and said to have been dictated by Galileo.

More than 4,000 manuscripts from the period after 1650 are described, with an exemplary use of cross-reference. The catalogue is arranged alphabetically, usually by the main author, and catalogue numbers are added accordingly. Not surprisingly, many of the manuscripts are relatively unimportant copies, made from printed sources, which Mr Moorat has often managed to identify, thus saving others much labour. Not included in the catalogue are the thousands of autograph letters in the library, but an appendix provides an index of the names of those who wrote them.

The riches of the Wellcome manuscript collection are not to be captured in a few sentences. There are, for example, many of the notes taken by Sir Charles Blagden at lecture courses, including one on chemistry by Joseph Black, and one on midwifery by Thomas Young. There are shorthand notes by Erasmus Darwin on lectures at Cambridge and London, and there are notes taken by a student at Pott's lectures. Of a different kind, there is much material by Edward Jenner; but only a reader who wishes to quarry the Wellcome collection for his own needs will be able to weigh this against a Buffon fragment or an essay by De Candolle. Famous names abound, though one might wonder who should take precedence at a literary luncheon, The Venerable Pseudo-Bede or Saint Pseudo-Thomas Aquinas. The indexes classify the main contents by date, language, owner, library, and subject, and they list bindings, bookplates, portraits, and illustrations generally. Whether the reader craves *posology* (only two entries), or *poetry* (four columns), these indexes could scarcely be bettered. In fact, if the Wellcome Institute of the History of Medicine had nothing more to its credit than its library, and those catalogues of its contents that have appeared so far, it would have fully justified its foundation.

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# The enigma of the sands

ELIZABETH MONROE:
Philby of Arabia
332pp. Faber and Faber. £4.50.

The British still, thank goodness, have their eccentrics, but they mature better abroad than at home and life with desert Arabs gives them added encouragement. In the nineteenth century Sir Richard Burton shocked Society and in the twentieth St John Philby exasperated the Establishment. They were not unlike each other in their egocentricity and aggressiveness combined with charm, in their passion for fame, talent for languages, capacity to undergo almost any hardship, and interest in Oriental writings on sex; both considered that they were ungenerously treated by their countrymen.

Philby's strange life has all the ingredients for a fascinating biography, and Elizabeth Monroe has written it. She had to work through a mass of papers kept by Philby, who considered that he deserved a biography, and to study his many long-winded and discursive books, not all of them published. She has followed in his footsteps to Lahore and Rawalpindi, where he started his career in the Indian Civil Service, to Iraq, where he served the Colonial Office, to Saudi Arabia, Jordan, Egypt, Palestine and Lebanon. Miss Monroe has questioned those who enjoyed his company — "Philby was always a good and attractive talker" — and those who hated him. In spite of the labour, she has clearly enjoyed looking for Philby: "Searching out a life is more pleasurable if the quarry is an enigma, an eccentric and a wanderer than if he is a paragon who wins his name by keeping the rules."

Philby kept to his own rules and was always convinced that he acted from the highest motives; there were periods when he had dreams of power and glory, "worthy of Walter Mitty", but they faded. In the 1930s he was lionized in London for his Arabian expeditions and his crossing of the notorious Empty Quarter; in 1940 he was in prison under the Defence of the Realm Act, Section 18B. He had neither tact nor sensitivity and was surprised that his wife minded when, after becoming a Muslim, he sired an Arab family and set up house in Beirut. Philby was happy when in company with King Ibn Saud, the powerful ruler of Saudia Arabia, or when he was his own master, leading an expedition over unexplored regions of Saudia Arabia or across the frontier area of the Aden Protectorate, which was forbidden territory to him and the Saudis.

He argued fiercely on behalf of those desert Arabs, who he considered were free because they owed no allegiance to any authority. He attacked the British in articles and books for extending control over them from Aden. During a lecture to the Royal Asian Society, Philby stated that some British officials in the Aden Protectorate wanted to shoot him; there were strong denials, but there is evidence that he was correct. His main attacks were directed at the British Government for breaking their promises, during and after the Second World War, to foster Arab freedom in Palestine, Iraq and other regions of the former Ottoman Empire; in this, of course, he was not the only critic. "The flaw in him", writes Miss Monroe, "was not the creeds he preached but his immoderation in expounding them." Some of his schemes were in advance of the times, others would have been impracticable and unorthodox at any time. It was his careful study of the wilder parts of the vast sub-continent of Arabia which brought him the fame he sought.

"Greatest of Arabian Explorers" is the inscription that Kim Philby had cut on his father's tombstone in Beirut when he died there in September 1960. Was it an exaggeration to say that St John Philby outstripped Neibuhr, Burckhardt, Burton, Doughty, Thomas Thesiger and others? Miss Monroe considers that it is a fair description for none of the other explorers "had covered half so much as he of the huge surface of Arabia. None had drawn attention to so many of its antiquities; none had equalled his spread of maps." The specialists know of Philby's achievements—"We who have seen you at work", wrote Professor Jacques Ryckmans, ". . . are probably the only people who realize all that your books and the information that you provide call for in the way of patience, fatigue, diplomacy and the burning of midnight oil"—but the non-specialists, who know about Burton and Lawrence because they enjoy their writing, have shied away from Philby's turgid prose. Miss Monroe, through her careful research and able summaries of Philby's complicated journeys, has made them intelligible and shown the general reader how widespread and impressive they were. Two chapters of forty-seven pages are devoted to the "Great Arabian Journeys"—the crossing of the Empty Quarter in 1932, expeditions in the Southern Marches in 1936-37, looking for pre-Islamic Arabia and for the mines of Midian in 1950-53. Three maps show the extent of his journeys. Philby took endless trouble with his mapping, climbing mountains to get his bearings, following up legends of ancient and vanished cities, copying ancient inscriptions, collecting specimens of birds, snakes, rocks and fossils.

It has been argued that historians — and Miss Monroe has written brilliantly as an historian of Middle East affairs — do not always make good biographers, tending to swamp their main character with an excess of background events. In this, her first biography, Miss Monroe has kept strictly to her subject, drawing on current events only when they help to explain her central figure, while Philby's activities add interesting details to the history of the period; his work for Sir Percy Cox in Mesopotamia, for example, from 1915 to 1918, and his accounts of what he saw at close quarters of the rivalry between Hussein, King of the Hejaz, and Ibn Saud, King of Saudi Arabia. At first Philby, still influenced by Indian Civil Service views, sympathized with Cox's disappointment that Mesopotamia was not to be annexed but administered by the British until Arab rulers could take over. It was after Philby's mission from Iraq to King Ibn Saud that he began to espouse the cause of Arab independence. When, however, some might expect Miss Monroe to plunge into the story of Kim Philby, she very rightly keeps out of it, for, though the father's wayward life had an effect on the son, the son's had no effect on the father, nor did Kim's Communist views arouse his interest.

There were those at the King's palace at Riyadh who considered that St John Philby was a Communist and a Zionist. Ibn Saud hated Russian Communism and feared the outcome of allowing Jewish immigration into Arab Palestine: "They will", he stated, "become one of the most powerful governments equipped with arms and wealth and everything else. They will be against the Arabs." The palace courtiers were shocked and amazed when Philby held forth to their all-powerful King, which he did quite often, in praise of Russia and arguing that the Jews in Palestine would benefit the Arabs. But the King regarded Philby as a little mad, and after one typical tirade told Philby: "One good thing—although you talk through the top of your head at least you keep me awake." There were bonds between the two men that the Arab advisers could not break; besides they were useful to each other. Philby with his trading concessions in Jeddah helped develop the country, while Ibn Saud helped Philby with his desert expeditions; the King also supported his plan to become a Muslim, despite the fact that many said that Philby was prompted not by faith but by convenience.

By the 1950s Philby was worried at the failing health of Ibn Saud and at the uncontrolled extravagance the many princes, ever since the covery of oil in Saudia Arabia begun to bring in great wealth by late 1940s. It meant that Phil outstanding bills were at last but he was distressed at the "w spread decadence in a country had a greatness of its own when was poor". That was echoed by King in his last tragic words Philby before his death in Nov ber 1953: "A man's possessions his children are his enemies." Saud's son, King Saud, was less to ant than his father, and banis Philby for his strong criticisms of extravagance of the ruling family his published history of Sa Arabia.

"That he had been the Sorcere Apprentice", writes Miss Mon "never seems to have crossed [Philby's] mind when he grumb about such changes." For years had been supplying the Saudi G ernment with Ford cars, arrang for a network of wireless communi tions throughout the country to c trol the tribes and improve co munications, and helping to maca mize the roads to Medina and Mec so that, instead of picturesque ca cades of camels, pilgrims came their motor cars which were held bumper to bumper during the annu pilgrimage. On his journeys to th Southern Marches, Philby w delighted to find Arab tribes wh were free and owed no allegiance any authority in places such Shabwa and the Hadhramauth. Ho ever, the publicity given to journeys, which he encourage revealed political blanks on the m and led the Imam of Yemen and th British of the Aden Protectorate move in. "Philby, who never saw t point which he did not wish to se writes Miss Monroe, "prepared lecture his countrymen on unfairne to free Arabs, without pause f thought on the part he had played triggering off Britain's forw policy."

# Mission links

PHILIP BIRKINSHAW:
The Livingstone Touch
182pp. Macdonald. £3.50.

Explorers seldom write badly, because they are dedicated men who have an exciting story which none but themselves can tell; one, moreover, that is generally based upon a day-to-day journal. The Abbé Huc, Lander, all manner of thoroughly unliterary characters, have written brilliant accounts of their travels, but in the very top flight of these unacknowledged masters of narrative prose stands the name of David Livingstone. His first book, the *Missionary Travels and Researches in South Africa*, is a classic in its own right, but, since it runs to 711 big pages in its first edition of 1857, Philip Birkinshaw has boiled down this volume, together with its successors, *Zambesi and its Tributaries* and the *Last Journals*, to a somewhat smaller compass in which, none the less, an excellent idea is given of their author's outstanding qualities.

Professor Birkinshaw has two special qualifications for the task he has undertaken: he is a lecturer in English, and he knows Africa thoroughly. He is consequently able to draw, in the commentary with which he links the various passages he has taken from Livingstone, highly relevant parallels between the latter's style and those of Cobbett and Defoe. *The Livingstone Touch* is not assembled in chronological fashion, but consists instead of excerpts grouped under various headings such as African ecology, the slave trade, Livingstone's religion, and so forth. The selection has been made with great care and judgment, and, since the book is illustrated with cuts from Livingstone's original volumes and has a very useful map, it seems more than probable that no better memorial will appear in this centenary year. Do not be put off by the awkward quarto format of the book or the garish picture on the jacket.

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# Westerly Gaels

ES NA GOPALEEN (FLANN EN) (Editor):
or Mouth
ated by Patrick C. Power.
rated by Ralph Steadman.
Hart-Davis, MacGibbon. £2.75.

admirers of Myles na Gopaleen O'Brien) who are unable to Gaelic have long been tantaby the existence of a novel by in that language. Now Patrick wer has translated *An Béal* into very Mylesian English put us all in his debt.

anyone else had written a novel inority language it would have an act of piety and homage to ional and national values. *The Mouth*, on the contrary, turns be a devastating and hilarious p of Irishry. It is set in the presumably some time at the ing of the century, and is the of one Bonaparte O'Coonassa. adoragha, his birth-place, is in Gaeltacht, one of those areas of nd where only Gaelic is spoken. García Márquez's Macondo, adoragha is more quintessenof its place than any real could be.

s one might have predicted, was much too intelligent, ne, realistic, witty and above chan ever to sentimentalize poverty and ignorance. Corkaga is a hell on earth. It is always the sun is never seen and the er relents. There are very people, and for good reasons. gration is thinning out the e areas, the young folk are their faces towards Siberia in pe of better weather and relief the cold and tempest which ural to them."

art from a few people and a deal of rain and cold, Corkaa contains some pigs and some es. The people and the pigs, who both eat the potatoes, are scarcely distinguishable. Indeed, in the course of the book they are frequently confused. At one point, when the authorities are trying to persuade the inhabitants to speak English, it is announced that two pounds a head will be paid for every English-speaking child. Bonaparte's wily grandfather (his father is absent from the novel on account of being in jug) gets round the shortage of children by clothing the pigs. The ruse is successful, and the inspector is easily persuaded that these are true Gaels, whose squeaks and grunts are attempts at the English tongue.

Later it is discovered that one of the pigs is missing, still fully clothed. When it finally returns its pockets are found to contain a pipe full of tobacco, a shilling and a bottle of spirits. It is some time before an explanation emerges. A folkloristic gentleman from Dublin has been going about with a recording device, sitting in public houses, handing out tongue-loosening liquor, while sitting in dark corners where his machine is not too conspicuous. On such a scene, one dark and stormy night, the pig entered and was mistaken for "a poor old man, drenched and wet, drunk to the full of his skin and creeping instead of walking upright because of the drunkenness". This time the grunting is mistaken for Gaelic. "It appeared that the gentleman thought the Gaelic extremely difficult and he was overjoyed . . . he understood that the best Gaelic of all is unintelligible." When after an hour's recording the pig falls asleep, the grateful gentleman puts in his pockets a pipe, tobacco and spirits. He then goes to Berlin, where his recording wins him great academic acclaim.

The countryside is dotted with the Gaeligores, who ramble about with little black notebooks "addressing the poor Gaels in awkward unintelligible Gaelic and delaying them on their way to the field". The President of these people makes a speech:

> Gaels! he said, it delights my Gaelic heart to be here today speaking Gaelic with you at this Gaelic feis in the centre of the Gaeltacht. May I state that I am a Gael. I'm Gaelic from the crown of my head to the soles of my feet—Gaelic front and back, above and below. Likewise, you are all truly Gaelic. We are all Gaelic Gaels of Gaelic lineage. . . .

Myles's mockery extends from the Irish use of diminutives ("Ireland is my little native land"; "Oh little teeny weeny son, said he") to the mannerisms of other Gaelic writers. Variations on the phrase "I do not think that its like will ever be there again" recur throughout the book, parodying Tomás Ó Criomhthainn's "mar ná beidh ár leithéidí arís ann", (because our likes will not be there again).

Most merciless of all is Myles's attack on Synge. One already knew of his detestation of that writer, who, he once wrote, "brought forward with the utmost solemnity amusing clowns talking a sub-language of their own and bade us take them very seriously". It will be hard in future for anyone watching Synge's plays to contain his laughter after reading *The Poor Mouth*:

> 'Tis clear, wee little son, said the Old-Fellow, that you haven't read the good books. 'Tis now the evening and according to literary fate, there's a storm down on the seashore, the fishermen are in difficulties on the water, the people are gathered on the strand, the women are crying and one poor mother is screaming: Who'll save my Mickey? That's the way the Gaels always had it with the coming of night in the Rosses.

Incidentally, this book is unusually well-produced, and is printed by Richard Clay (The Chaucer Press) Ltd.

# Antibodies

HUGH FLEETWOOD:
Foreign Affairs
184pp. Hamish Hamilton. £2.25.

RODERICK MANN:
Foreign Body
244pp. Cassell. £2.20.

At one stage in *Foreign Affairs* the hero awakes to find himself handcuffed to the bedstead, while a crippled homosexual is smearing mustard and tomato ketchup on his manacled fingers before eating them (raw) with a dash of salt and pepper. This is both the silliest and the most memorable incident in the book. And, of course, like nearly everything in *Foreign Affairs*, it has a deeper meaning.

The hands belong to Paolo, a young American concert pianist living in Rome, who has protected himself from the world by withdrawing into a shell of total narcissism, papering his walls with photographs of himself, and living in a sort of sexual and social vacuum. Paolo's arid existence is beginning to affect his piano playing, until the pattern is shattered by the arrival of the youthful cripple, Ralph, and his big-breasted sister, Maggie. Ralph has fallen in love with Paolo at a concert, and is determined to save the pianist by marrying him off to Maggie. One of his methods of persuasion is the finger-licking feast—presumably designed to impress upon Paolo that he will lose his skill as a pianist unless he comes to terms with the outside world. Ralph also forces Paolo to examine his own nature; when Paolo finally rejects Ralph for Maggie, the cripple joyfully kills himself, his mission accomplished.

The trouble is that the novel does not succeed on either the realistic or the symbolic level. Taken at its face value the story is frequently incredible, while at a deeper level the case-history is too pat and predictable. Hugh Fleetwood writes coolly and competently, but he fails to involve us in the claustrophobic world of his three main characters. This sort of psychological thriller depends for its success on exerting a continuous grip. In *Foreign Affairs* there are long pages of flat dialogue which relax the attention and fatally disengage our sympathy from the main character's fate.

In contrast, Ram Das, the narrator of Roderick Mann's *Foreign Body*, is a totally sympathetic figure. In this entertaining and unpretentious book, we follow the saga of Ram's adventures from Indian village to Harley Street via a brothel in Calcutta and a number 3 bus in Brixton. Ram arrives in England as an illegal immigrant with very little but a photographic memory and an excellent grasp of the English tongue, if not of the English customs. Fortunately he is befriended by I. Q. Patel, an ancient graduate of Calcutta University, now the custodian of a lavatory at Heathrow airport. Patel has money and a touching faith in Ram's ability to better himself. This combination eventually results in Ram being set up in Harley Street as a consultant, with a second-hand traction couch and a page-by-page memory of a medical encyclopedia.

The author exploits the obvious comic possibilities of the situation, but mercifully without the use of fractured English and without any trace of condescension. The funniest moments are provided by Ram's desperate attempts to lose his virginity, a quest as important to him as the acquisition of fame and fortune. The pace sags rather in the middle but the unfolding of the relationship between the smart young doctor and the scruffy old lavatory attendant is both touching and true.

# nhappy metaphors

D BARTHELME:
Cape. £2.50.

Borges, Donald Barthelme is ly content with the short s a form. He has published early in his career (*Come Dr Caligari* and, in 1968, *Snow* but *Sadness* is his third sucvolume of stories and folthe superb *City Life* collection Here, Mr Barthelme begins reasonable assumption that der is seated in the twentieth with its attendant influnot the nineteenth century. t story has the ideal size to nd Mr Barthelme's suspension ity. And this he manages to alarming ease.

ief list of Barthelme's plots. Klee is made a dreamy babyor transported war-planes and one is found missing he s the "puddle of canvas and rope". In a city built entirely ches, shoulder to shoulder, a woman arrives determined to open up a car-rental agency, although everyone has a car. A description of a genius. The Temptation of St Anthony. A film that has everything—moon rocks, a murdered doll, the sack of Rome—lacking only in truth. During a Manhattan cocktail party King Kong enters through the window; the trendy guests find him "interesting".

Most of the sixteen stories are elaborate metaphors for sadness. In the last mentioned — "The Party" — the narrator, observing his wife discussing something with Kong, thinks about his life:

> Of course we did everything right, in so far as we were able to imagine what "right" was. Is it really important to know that this movie is fine, and that one terrible, and to talk intelligently about the difference? Wonderful elegance! No good at all!

Mr Barthelme breaks his stories into pieces. He is not always interested in gradually revealing character—yet in some instances the result, curiously enough, amounts to the same. He will plagiarize another writer's title (*The Temptation of St Anthony*), blithely ignore the laws of science (including gravity). He is always inventive yet strangely accurate.

In "The Flight of Pigeons from the Palace" he places drawings—anonymous old line engravings—in the text. They have a widening, humorous effect on what amounts to a confused catalogue of the world's follies. Like few others, he is willing to bend the rules, and extend the boundaries, of short fiction.

Mr Barthelme now has his imitators — not to mention automatic detractors — but so far their inventions seem thin and pretentious. For all his freedom Barthelme is not forced or "difficult"; and only occasionally, in this collection, does he seem dangerously self-indulgent. His imitators cannot duplicate his extraordinary humour, and his sadness.

# llegorical murmurs

BORGEN:
d Mist
ed by Oliver Stallybrass
Calder and Boyars £2.25.

enty-one, and for many years forefront of modern Norweriting, Johan Borgen is belatntroduced to English readers *he Red Mist* (1967). Portraying d of a psychopathic mur-through time-shifts, monoand incompletely realized is no novelty in fiction. Borethods and intentions, howfar from the mode of the ical thriller, *The Red Mist* s a fierce insight into the of a deranged murderer. Is produces both fear and sympathy in the reader, complicating the response by involving not only a powerful sense of an individual character's destiny and mess, but situating that through firmly stated, and unexpanded, references to society.

In spite of sharply observed scenes, Borgen is not after a simple realistic account. His characters' turbulence makes for poetry of a kind, while the ponderous exploitation at the end of the book of a symbolic column depicting "Freedom", and of unlikely proportions, produces a makeshift mythopoeic dimension. Some forty pages are taken up with the character's fall from the top of the column, past each of its stages, representing the decent/descent of man to or from his spiritual goal. English readers might associate this technique with William Golding, and there are certainly rumours of allegory passing through *The Red Mist*. This, however, is the book's least successful aspect. It reinforces Mr Borgen's pessimism too heavily—Death is the only adjustment.

*The Red Mist* is an impassioned book, and sufficiently strong to make one want to look more closely at Borgen's work. It is a pity that his English publisher did not choose the trilogy Borgen wrote in the 1950s, and for which he is best known. It is a pity also that this present novel has had to come out typewriter-set, looking like the annual report of a provincial contractor, and, at 2p per page, expensive.

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# Ten years of new typefaces

## BY JOHN DREYFUS

A low threshold for enduring novelty in type design is assumed to prevail among readers of books. Whether or not it is right to make this assumption hinges upon the interpretation given to "novelty". Different interpretations are given by different printers and publishers, but there is still one question which they constantly ask of manufacturers of the latest and fastest filmsetting machines: "Will your new machine produce text which looks exactly like what we're used to reading—can you supply the same typefaces?" Consequently every new machine is first equipped with typefaces that are either identical to those used before the advent of filmsetting, or with such close adaptations or imitations as to pass unnoticed.

In the past ten years many new typefaces have been introduced, but the majority have been created for eye-catching use in publicity and not primarily for bookwork, where they are used only on jackets, in chapter headings, or on other display pages. Many of the most novel designs are only available in the form of rub-off transfer letters, or as film-strips, or for use on digitally-operated machines working at such slow speeds that they cannot be economically used to compose books. Typefaces of this kind merit close examination in a periodical devoted to advertising, but here attention will be concentrated on those new typefaces which can be used for the mechanical composition of books.

Compared with the previous decade, the past ten years have been rather uneventful in type design. For example, the novelty of Hermann Zapf's Optima type (1958) has not been exploited or challenged by any other designers, although Zapf himself added Optima Medium and Optima Black to his original range in 1967, as well as Optima Medium Italic in 1970.

One disquieting reason which discouraged Zapf from making further new designs for typefaces has been the quantity and quality of unauthorized copies of his designs made in recent years, especially in America. This state of affairs should gradually improve after the ratification of the new international agreement for the protection of typefaces which was signed by ten countries in Vienna last year. But in the meantime, most makers of text composing-machines find it commercially unattractive and inessential to launch new typefaces. For it cannot be said that the market is at present deprived of a reasonably wide choice of designs.

Nevertheless, it is regrettable from a reader's viewpoint that the present range of typefaces available for text setting is largely restricted to inadequate adaptations of earlier successes. So long as an entire series of type sizes was produced in metal, several things of importance to good design were practicable. Many of these things can now be achieved only with considerable difficulty or with undue expense. For example, when punches were cut by hand for every size of type, the design could be modified by the punchcutter as he proceeded from one size to another, in order to make every size appear equally excellent in proportion and to maintain a uniformity of weight throughout the entire size range.

It needs to be understood that several letters, such as a, e and g, contain encircled portions (called "counters") which ought ideally to be increased in proportion as the size of type is reduced from very large to exceedingly small; otherwise these "counters" will either look excessively generous in the largest sizes or too mean in the smallest. Similarly, the apparent weight of line in differing sizes of the same series will not appear regular if evolved by a straightforward mathematical progression. To maintain an even optical effect, the weight in the largest sizes must be lightened, and in the smaller sizes it must be increased.

In practical terms this means a reader may find that, in a filmset text, footnotes and quoted matter may appear in sizes which seem discordantly light in weight, as compared with the size used for the main text. It may also mean that the reader will encounter real difficulty in reading the smallest sizes of filmset material. These problems can be overcome in several ways. It is open to the manufacturer to sell different (and suitably modified) film masters for each size of type, or for a restricted number of sizes which vary only slightly in appearance. But since the purchase of several masters will involve the printer in higher costs, many printers do not agree to buy more than one master, provided that the optical system in their filmsetters enables them to produce a complete range of type sizes from one master—even though the results may not be satisfactory to some readers.

A further difficulty arises with spacing between letters, which must be reduced in ratio for larger sizes of type. Not only is this necessary to avoid a gappy appearance in large sizes; over the past decade, the reading public has grown so accustomed to seeing close fitting between letters in large display lines produced either by rub-off transfer sheets or by filmsetting that there is now a greater aversion than before to loose fitting in smaller text sizes.

Such are the sophistications of many existing filmsetters that a great many problems of typeface design can be satisfactorily overcome, but only if a machine's limitations are fully taken into account and its particular flexibility fully exploited. Not every problem can be solved mechanically, but an experienced type-designer can exercise his legerdemain to mask the disruptive effect of any serious limitation in the machine's construction.

An example of such legerdemain was practised by Adrian Frutiger when he adapted his Univers design for use within the restricted number of letter-widths available on IBM's electric typewriter. Greater scope was given to his talents when he produced Monophoto Apollo (1964), the first new typeface to be produced for that filmsetter. In proportions and weight it was a successful design, and it was seen to advantage in Lord Clark's *Civilisation*, in which filmsetting and photographic illustration were satisfactorily matched; but Apollo was rather wide in its fit, and in this respect Frutiger's latest design for filmsetting, Iridium (Stempel 1973), is an improvement. Some idea of the elegance of the sturdiness and generous proportions of this new typeface can be seen in the small advance specimen shown above.

Earlier in the past decade, Frutiger produced an Egyptian-style type named Serifa (1967). It was introduced by the Bauer Foundry at a time when it seemed that there might be a swing towards greater use of Egyptians and Clarendons. Among the types of this character made recently have been Primus (1964), Victoria (1966), Metrion (1967), Elmora (1968) and Armstrong (1970). At the same period an Egyptian designed in Basle under the supervision of André Gürtler won a prize in a competition organized in New York by the Visual Graphics Corporation. But despite the quantity of such types made between 1964 and 1970, there was in fact no pronounced increase in the use of these types for books, nor was there a notable increase in their use for catalogues or publicity. But two other trends deserve mention.

In several recently-produced types, it is easy to detect the influence of what an earlier generation would have called the "old face" tradition. By this is meant a style of roman which goes back to those designed by Francesco Griffo in the fifteenth century, followed in the next century by Claude Garamond. This influence is particularly marked in Jan Tschichold's design named (after a sixteenth-century Frankfurt typefounder) Sabon (1964). Joint manufacture of this type by the Linotype and Monotype companies in conjunction with the Stempel Foundry was originally undertaken in metal, but the design has also been made in film. The same "old face" tradition can be seen to a lesser degree in Monophoto Albertina (1965), used in a slightly modified form by the Swiss publisher Skira. Again it can be observed in Lectura (1966) made by the Amsterdam Typefoundry and by Intertype. In designing this typeface, Dick Dooijes paid particular attention to economizing space and to enhancing legibility. At this point it is pertinent to note that the decade under review also saw the first publication of *Legibility Abstracts*: the contents of this annual indicate an increased concern to solve the riddle of what makes a type legible for readers of different ages and reading habits.

Next to the "old face" tradition, perhaps the strongest single influence upon recent trends has been the impact of Times New Roman. It was most clearly seen in Life (1964), and it could also be traced to a lesser extent in Magister (1966) and Concorde (1968). It is no accident that when a new type stays particularly close to the design of an earlier type, its name too is made to echo as closely as possible the name of its prototype. Thus Galaxy (1968) was a very close copy indeed of Frutiger's Univers; but these types were both sans serifs, and it is remarkable that in the past decade there has been only one new sans serif typeface of real originality and merit, namely Syntax (1969). This design from the Stempel Foundry was more humanistic in style than the previous decade's sans serif successes—Univers and Helvetica—both of which have had their ranges of weights and widths increased in the past decade. Similarly there have been extensive additions to the range of Roger Excoffon's sans serif design named Antique Olive (1962).

Since reference has been made to the influence of Times New Roman (1932) on recent typefaces suitable for bookwork, readers may wonder why no mention has yet been made of the recently designed Times Europa (1972) in which this issue is composed. It therefore seems appropriate to epitomize some of the explanations given why *The Times* and its supplements have switched to Times Europa.

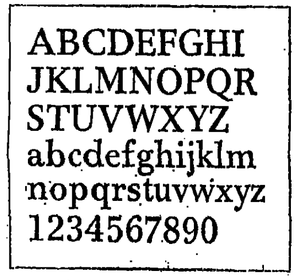
Times New Roman was designed at a time when *The Times* was printed in a smaller edition, on slower presses, on better paper. In 1970 the earlier type no longer showed up to advantage in *The Times*, although Times New Roman had firmly established itself as a popular type with book printers throughout the world. So Times Europa was ingeniously designed to mitigate the degradations caused when a typeface in the course of producing a newspaper under conditions which differ sharply from those which prevail in houses specializing in bookwork.

However, the past decade has also seen the launching of another new typeface for newspapers; and although it was originally designed to meet certain special limitations imposed by newspaper production in the United States, it may yet prove to be popular as a book type. Olympian (1970), designed by Matthew Carter for the Mergenthaler Linotype Company, successfully overcame the limitations on letter-widths caused by the requirement that the type should be compatible with teletypesetting. Fortunately he was not required to thicken his design to withstand the same degree of degradation which results from methods currently used in London to print national newspapers. Because Carter was able to give his typeface the liveliness of tapering strokes and oblique stress, Olympian does not look peculiarly distorted when printed by techniques customarily used for bookwork.

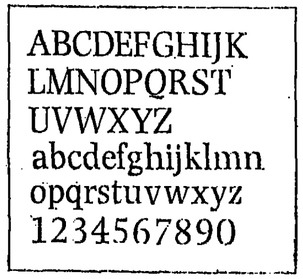
Techniques for composing books are no longer limited to typesetting and filmsetting. In a recent exhibition of book design in London, the texts of some exhibits had been composed on an IBM electric typewriter. For that machine a typeface named Press Roman provided a reasonable imitation of Times New Roman, and I have already mentioned Frutiger's own adaptation of Univers for the IBM typewriter.

Most manufacturers continue to play safe by launching their new machines with copies of current popular typefaces. But if the machines have special limitations or exceptional features, which could be exploited by a skilful type designer, they would do well to commission new typefaces for the new machines. Like most things worth doing, this has now become an expensive undertaking. Consequently most of the new typefaces are produced by manufacturers who have no burden of expense in marketing or marketing composing-machines; the burden is shouldered by the main by rub-off transfer sheet manufacturers such as Letraset, Mecanorma, or by manufacturers of filmstrips, some of whom do not sell machines but merely make for use with machines made by others. Several of these firms have run international competitions in recent years to attract new type designers, and the winners have been awarded substantial prizes. But so far the letraset designs have been almost exclusively of a kind suitable only for posters, and few of them could be used in the small sizes habitually employed for printing the texts of books.

Despite all the difficulties which act as deterrents, several new typefaces suitable for bookwork have been made in the past decade; some of them have been named in this article, but others still remain to be more to be considered. Monophoto Photina (1972) was commissioned from José Mendoza, and was designed for use in conjunction with Univers in case a sans serif was required for headings or for emphasis. Consequently Photina slightly echoes Univers and follows its variations in proportions. From the small specimen printed above, it will be seen that it does not flaunt its novelty—but has done so it would not have been installed by Oxford University Press. Yet it combines vigour, clarity and elegance in a way which is undeniably novel. Like Frutiger's recent Iridium, it shows that it is possible to create attractive typefaces for books without stepping the reader's threshold of endurance to novelty.




*Iridium* (1973) *by Adrian Frutiger*




*Photina* (1972) *by José Mendoza*

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# The class struggle

BERTRAND RUSSELL :
Essays in Analysis
Edited by Douglas Lackey
345pp. Allen and Unwin. £5.50.

*Essays in Analysis* is a compilation of essays by Bertrand Russell, most of which date from the years 1904-13. It is divided into four sections: Russell's criticism of Meinong, the theory of descriptions, the theory of types, and the philosophy of mathematics. Douglas Lackey has added a brief and useful general introduction, an introduction to each of the sections, and three bibliographies.

The philosophical importance of the book lies in the last two sections, for it is here that new material is to be found. Three essays never before published have been chosen from the Russell archives. Three others have been available only in French, and a number have never been reprinted. By contrast, the first section consists of articles widely available from *Mind*, whose value is uncertain even for a close study of Russell. And the second section contains two hackneyed articles, and a brief note on some views of Hugh McColl, whose intelligibility required printing four articles by McColl as an appendix. It seems absurd to reprint "On Denoting" yet again, since it is not even a lucid presentation of Russell's theory of descriptions.

The section on the theory of types consists of four substantial articles. The first, published in 1905, outlines the logical paradoxes and considers three possible lines of solution. This is Russell's fullest discussion of alternatives for blocking the paradoxes. The second, unpublished and dating from 1906, develops a version of the no-class theory, called by Russell "the substitutional theory of classes and relations". Class-terms are treated as incomplete symbols: classes are logical fictions or false abstractions. "There are no such things as classes, and statements apparently about a class will only be significant when they can be analysed into statements about all or some of the members of the classes." Russell reduces classes to logical constructions (matrices) out of propositions and individuals. The hierarchy of matrices splits naturally into types, and the resultant differences of type are shown to block the paradoxes.

The third article is contemporary with the second and closely parallel. After developing again the substitutional theory of classes and relations, Russell argues that Poincaré was correct to identify the vicious circle principle as the source of the logical paradoxes, but he shows that this principle is a consequence of his no-class theory. The fourth article, like the third, is aimed at Poincaré, and both are advertised as being unavailable except in French. In fact, apart from a few paragraphs, at the beginning and the end, the fourth is word-for-word identical with sections from chapters two and three of *Principia Mathematica*. It might have been more useful to republish, for the sake of completeness, the 1908 article "Mathematical Logic as based on the Theory of Types".

The section on the philosophy of mathematics contains some useful material. The first article is a proof that the natural numbers have no last member. Russell subsequently repudiated it for violating the theory of types. The second, translated from French, constitutes a vigorous attack on psychologism in mathematics and logic. The third, hitherto unpublished, was delivered as a talk in Cambridge. It contains an explicit statement of Russell's inductive method in justifying the foundations of mathematics. Frege had sought to justify arithmetic by appeal to self-evident principles of logic. Russell, by contrast, justified his system of logic by appealing to the fact that it allowed the derivation of arithmetic and analysis. Though this important difference should be clear to attentive readers of *Principia* and *An Introduction to Mathematical Philosophy*, it is useful to have this clear statement of Russell's procedure. The remaining two articles are of no great weight.

The three bibliographies are organized chronologically. The first gives the historical background to Russell's work; the second lists his works; and the third includes secondary works on Russell. Their chronological organization serves to show the development of Russell's views, both against the work of others and against his own earlier views. Mr Lackey lists eight unpublished works in the Russell archives from the period 1904-06. One cannot but wonder whether it would have been preferable to publish some or all of these works rather than to reprint the material contained in the first two sections of this set of essays.

# Left-eyed

LUCIEN GOLDMANN :
The Philosophy of the Enlightenment
The Christian Burgess and the Enlightenment
Translated by Henry Maas
100pp. Routledge and Kegan Paul. £1.50.

Written originally as a chapter for a German history of Christian thought, this essay paints on a broad canvas as it contemplates the relationship between Christianity and the Enlightenment and the implications for the world in which we live. Lucien Goldmann's thesis is that the Catholic Church and its opponents in the eighteenth century were more alike than they knew, since they shared common categories of thinking. Both sides had been profoundly affected by the growth of a market economy, leading inevitably to a secular society in which religious faith, even when it was still maintained, became a private matter. But the Enlightenment values of freedom, equality, toleration were devoid of objective content and it required the advent of dialectical thinking [...] point out the fundamental weak[...] of their individualist and essenti[...] nihilist position. Armed with [...] lectics, we can perhaps more [...] ward now to a better society, wh[...] the immanent humanist faith [...] socialism can be allied, as it has [...] been sufficiently heretofore, w[...] the ideals of the *philosophes*.

This viewpoint, coming as it d[...] from one who was among the m[...] respected of French Marxists, w[...] scarcely surprise; even [...] criticisms of Socialist countries [...] little more than the right-think[...] views of a left-wing intellectual [...] 1968. Those who feel that [...] Enlightenment's preoccupation w[...] the bases of an urban civilizati[...] sprang from something more tha[...] purely individualist approach; [...] the common ground of Enlighte[...] ment and Christianity in the eig[...] teenth century seemed less than e[...] dent to those on either side at th[...] time who persecuted or suffere[...] persecution in the raging bat[...] throughout the century; that t[...] author ignores the profusion of co[...] crete causes for which th[...] *philosophes* fought when he reduc[...] their values to pure abstractions [...] these readers will remain as sceptic[...] as before on the broader issues.

Even so, this little book has [...] merits. It offers acute analyses [...] the main protagonists, sees well th[...] essential deism underlying the mo[...] ment and the gradual retreat towar[...] personal piety. Goldmann disarms [...] in the preface by hoping that he h[...] compensated for the lack of scholar[...] research by developing gene[...] hypotheses that he would not h[...] ventured to advance in a more s[...] stantial work. On that basis one m[...] accept his essay as a lucid and pe[...] trating exposé, even though large[...] an orthodox Marxist statement [...] inevitably vitiated by wr[...] emphases on many points of detail.

# Young altruists

RICHARD S. PETERS :
Reason and Compassion
128pp. Routledge and Kegan Paul. £1.80 (paperback, 90p).

There can be no doubt of the role of R. S. Peters in the field of Philosophy of Education. If he did not invent the subject, he most certainly keeps it on the road, and there is no one at present writing about it or studying it who does not do so at least partly under his academic banner, whether they agree or disagree with his views. In this volume, however, which is a collection of various lectures, Professor Peters shows himself in a slightly different light. He appears as an illuminator of the theories of others rather than as an inventor, as a man of good sense and feeling rather than strictly as an academic.

The first lectures were given in memory of Lord Lindsay, the founder of Keele University. Starting from an argument of Lindsay's, Professor Peters emphasizes the diversity of components which go to make up our moral consciousness. There is not *just* a moral code, or *just* an obligation, on the other hand, for each man to adopt his own principles, nor *just* a concern for certain virtues or qualities of character. There is a whole number of different ways in which we think about morality, and in which moral concepts may impinge on our lives.

The second lecture, "Morality and Moral Development", is central. Professor Peters is here in his home country, discussing the development of the child, and the various ways in which the growing child thinks of morality at different stages. He insists on the existence of a stage in a child's development when the concept of the rule is essential to the child and when the injunction to think for himself and work out his own standards may be both useless and bewildering. Anyone who has ever been responsible for the whole of a school, with all its different ages, will recognize the fact. The worst difficulty to be encountered is how one is to allow for this stage of development and also allow for the next stage, in which discussion of principles must be encouraged. How is one to arrange for democratic discussion of all rules and the principles which underlie them if half the school population would not benefit by nor enjoy any such discussion? Yet one cannot, without appearing hopelessly arbitrary and dogmatic, rule some members out of democracy on the grounds that they have not yet reached the appropriate stage of development for it. Such things may be true, but cannot be said.

The central question emerges as this: how does one get children to develop sensitivity to the needs of other people? How does one get them to learn that what other people want is a reason, at least among other reasons, for doing something? On the whole Professor Peters's answer to this question is like Mill's in his "Essay on Sedgwick's Discourse on the Studies of the University of Cambridge"; Mill there said that children were naturally selfish though capable of *affection*, and that it was through educating their feelings that one brought them, in the end, to adopt altruistic ends. Such teaching is advocated by Professor Peters; and according to current doctrine he is bound to try to show that it does not amount to "indoctrination" (for "teaching" has become almost as bad a word as "indoctrination" itself). This he does by means of a handy definition of indoctrination as "getting children to accept a fixed body of rules by the use of techniques which incapacitate them from adopting a critical autonomous attitude towards them". Moral teaching proper should not need to sink to the use of such techniques, whatever they are.

In the third lecture Professor Peters argues that the old distinction between reason and passion is misconceived. Here, although he attacks Hume for having used the distinction, what he actually says is very close to Hume, who introduced, after all, the concept of the "calm passion". Professor Peters uses instead the concept of "passionate reason". He also argues that reason can affect the feelings (and Hume believed this too) because emotions are to some extent cognitive; they are ways, as phenomenology has taught us, of apprehending and therefore of labelling the world. What level of reason, or of passion we live on is reflected, according to Professor Peters, in what level of moral life we lead. The highest level is the autonomous, critical and self-regulating life; but it would be misleading to call such a life wholly or exclusively rational.

The last lecture is concerned with the connexions between this highest form of moral life and religion. The connexion turns on the concept of objectivity. Religious experience, on Professor Peters's view, strengthens a man's conviction that the fundamental moral values, such as fairness, truth-telling and respect for other people, are genuinely objective. It makes him *feel* them as universal and objective and therefore as significant. Professor Peters would not claim that this is all that religious experience could do; but it is enough to establish the connexion he wants (or rather the connexion he feels to exist) between religion and morality.

Even if these lectures contain no revolutionary views or shattering insights, they are sane, well-argued, and will be considerably comforting to the large number of people who, one suspects, hold views very like Professor Peters's and will be glad to see them so clearly and agreeably set out.

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# The techniques for the job

BY JAMES MORAN

[Rev]olution is a word to be [us]ed with caution, particularly [in] relation to technology. So [far as] printing is concerned there [has cer]tainly been great changes in [the las]t decade, but it should be [...] that books, newspapers and [...] printing are being pro[duced] in exactly the same way as [they we]re ten years ago (or fifty for [that ma]tter) and will continue to be [pro]duced for some years to [...].

[The] extent of the "revolution" in [...] techniques is limited by [...] factors, all with human im[plicatio]ns. The first is that print[ing c]annot be considered in isola[tion:] it is but the handmaiden of [...]ing (in the widest sense of [the wor]d, not just of books and [periodi]cals, but anything from [...]ing to playing cards), and the [publish]ers, or entrepreneurs, are in [the ha]nds of the consumers. A [...] may combine two roles—that [of cre]ative originator and that of [...]—but the situation does not [...]: the numbers, size and [...] of a printed product deter[mine] which technique should be [...].

[To] put it at its most ridiculous [...], nobody would contemplate [using] a giant rotary photogravure [press] to print a hundred visiting [cards,] which would be quite ade[quatel]y carried out from movable [type on] a small jobbing platen press.

[The] "technique for the job" has [...] to be kept in mind; and [what] may be possible may not be [economi]c or practical. "Quality for [...]" has to be considered as well. [A ty]pewritten original reproduced [on an] office copying machine will [do] for the participants in a sales [confer]ence, but the same men would [not thi]nk much of a wedding invita[tion pr]oduced by this means. Aes[thetic,] social and traditional prefer[ences c]ome into play and an intaglio [engrav]ing on copper—little different [from] that employed in the eight[eenth] century—would be thought [...].

[...] publishers find, for the time [being,] that a novel of, say, only [...] copies is better set by a hot-[metal] composing machine, printed [...]ress from the metal, and bound by individual equipment. An enormous run in a paperback edition of the same novel would create a new technical situation with the use of an automated printing and binding line. But a publisher does not normally know in advance whether he has a bestseller on his hands, so technique is often decided by the consumer.

The aesthetic factor, while indirectly concerning the reader, is an important one for the book designer, who is not satisfied with the quality of the typefaces so far available on most high-speed photocomposers. Readers of the growing number of local newspapers produced by photocomposition and offset lithography may well be puzzled by the amateurish look of their papers, and what, as an example, do the educated readers of *The Spectator* feel about their journal today? Whatever readers feel, most book designers will not accept the faces on the high-speed composing machines and prefer the well-tried hot-metal composing and casting devices, or, if they use photo composition, they are content with the simple photo composers which derive from the hot metal machines and on which the same high quality "typefaces" are available.

Another human limiting factor has to be admitted. Older journalists and compositors find it faster and more convenient to deal with movable type and block elements to produce a page than with computer tape and pieces of film, and there are those with a vested interest in the old methods, particularly in a highly unionized industry, who act as a brake on too precipitate a change. This is temporary. Sheer economic pressure will cause the introduction of new machines and techniques into most sectors of the industry, and the old-style craftsman will gradually give way to a new kind of technician. Then, fuller advantage can be taken of the technical innovations made in the past ten years.

The changes are of two kinds—those arising from outside printing and which apply to other industries (automation, the use of computers, electronics)—and those which are specifically concerned with printing, within which the most obvious development has been the move towards photo-mechanical methods, on the one hand eliminating metal as a relief printing surface in favour of plastic and, on the other, encouraging offset lithography and gravure, with which film has a natural affinity.

Opposition to offset lithography because it is based on the antipathy of oil and water may gradually diminish with the adoption of the Driographic type of plate, which is receptive to ink only in the image areas without the continuous damping required in conventional lithography.

The crude methods of etching the copper cylinder in photogravure have for long held up the advance of this process, which is thought by many to be the most attractive for long runs of colourful material on cheap paper (the weekend colour magazines, for example); but now the development of electronic scanning and engraving devices should speed up the preparatory part of gravure.

Automation—the control of manufacture of a product through successive stages—is increasingly changing the face of printing. It is used particularly in large-scale production for film and plate processing and on binding lines. Computers take the human element out of calculations and have made more headway in typesetting and in the make-up of pages than in, say, the control of printing presses. Ancillary equipment such as the guillotine is coming under the sway of the computer.

Electronics—the application of phenomena involving the movement of electrons, most obvious to the public in television—is used in a variety of ways in printing. Scanners look after colour separation, aid the production of various kinds of printing surfaces, and replace the human eye in a number of ways—in checking web breaks, for example.

There have been great steps taken in the development of unsewn or "perfect" binding since the days when pages tended to fall out of books bound by this method. The consequent improvements in adhesives is part of this revolution.

The laser beam has not yet come into its own in printing and Optical Character Recognition (which "reads" copy and eliminates the keyboard operator) was only just beginning to emerge at the beginning of the decade, and causing anxiety among the compositors who have dominated printing for so long.

Electrostatic printing (dry pigmented particles, instead of ink), while making great strides in office copying, has not yet made much of an impact on orthodox printing, but may well be used at first as an ancillary before developing into a fully

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fledged commercial printing process.

Nevertheless, each day which passes sees some new invention and, in time, even cameras, the basic element of photo-mechanical processes, may be by-passed. The most up-to-date printing plant should therefore, theoretically, be able, in not so many years time, to take an author's original text, drawing and photographs and not only "process" them into an acceptable finished piece of printing but package and deliver them with hardly any human intervention beyond the writing of computer programmes, supplying the system with raw material and supervising by a small number of technicians.

If it does not always work out like that, the reasons are clear. Some printing processes lend themselves more readily to advanced techniques than others; there is a higher percentage of existing craftsmen in one sphere than another; and because (as has been pointed out) not every printed, folded and bound item is produced in such quantity as to require such treatment.

The "revolution" therefore proceeds, or has proceeded, in jerks. A writer in the *TLS* Printing Number of October 13, 1927, thought he was on to something revolutionary when he wrote: "A machine, already constructed and in commercial use, entirely eliminates ordinary type and provides a negative of a page ready to print on the zinc plate used for the offset press." It took more than thirty years before photo-composition added to offset lithography became a commercial reality.

The total revolution will need to be mental as well as technical. There will have to be close cooperation between engineers and designers to produce acceptable typefaces on high-speed photocomposers (it is believed that laser beams may help here); trade unions and printing employers will have to work out means by which new techniques are absorbed with the minimum dislocation of labour. They will have to agree to education programmes, and there will have to be an acceptance that as departmental boundaries disappear a new type of "printer" will emerge—a photographically, electronically orientated technician. Publishers, too, will have to realize that if printers are to take advantage of the new (and expensive) methods, a great deal more planning will have to take place in the publisher's office. Indeed, it would not be too much to say that the boundaries between publishing and printing and their practitioners will also become blurred.

That is the trouble with revolutions—they go round in circles, and we shall be back to Caxton's day when printer and publisher were one.

# The story of the letterpress

JAMES MORAN :

**Printing Presses**

263pp including 109 illustrations and 64 plates. Faber and Faber. £10.

**Art for Commerce**

Introduction by Michael Turner and David Vaisey

352pp. Scolar Press. £8.50.

Considering the various means by which a readable image will be multiplied in the future, James Moran remarks that the press as such—an instrument that applies pressure to the junction of a printing plate to a receptive surface—is likely to be with us for some time: "until then", he concludes, "it would be as well to defer the apotheosis of the printing press". That is true, and worth saying, but it is also clear that one type of printing mechanism—the oldest and longest lived—has reached its zenith. No more energy and money on research and development will be spent on the letterpress machine. Offset litho and gravure presses, electrostatic transfer and direct ink-jet machines, and other devices as yet unknown, will absorb all this. Letterpress machines will continue to be made for some time, and spare parts will be available for longer; small improvements (of an economic tendency) may be made; but it is highly unlikely that any major technical change or advance will be made in their construction. It is, in effect, the end of an era, and Mr Moran has shrewdly observed that it is the perfect point in time, while the trade is still active and folk memory can supplement the documents, to write the history of the mechanical devices used to transfer ink from a relief surface to sheets of paper.

His subject is limited to this one form of printing—offset and gravure presses are not considered, although their development followed not long after the mechanization of the traditional press. The story begins, of course, with Gutenberg. In recent years the importance of the adjustable type mould, which was crucial to his invention, has rather overshadowed his secondary invention, the press itself. As Mr Moran points out, this was not a negligible achievement. There were two forms of press, or methods of applying pressure: the beam press, where the force comes from an overhead lever, and the screw press, where it is applied by turning a spindle downwards. Gutenberg's choice of the latter was decisive for 300 years. To judge by the superb finished results, he must have developed the press almost fully before he set to work. For many years after, little improvement was made except in the method of connecting the downward screw to the pressing surface or platen.

The change, when it came, was a result of the application of the improvement in metal technology in the eighteenth century. The third Earl Stanhope, an enlightened inventor who refused to patent his inventions, in the cause of the furtherance of knowledge, produced the first effective iron press, in which the pressure was communicated not by a spindle but by a series of small levers.

He also pioneered stereotyping, which was to have a decisive influence on the construction of presses later. The Stanhope Press, beginning about 1800, gradually ousted the old wooden press. It could exert far greater pressure with far less effort on the pressman's part, and the hand-presses that followed, the Columbian, Albion, Imperial and the rest, merely improved this advantage.

Very little later than the Stanhope came the first machine press, in which the sheet of paper was passed round a cylinder which brought it in contact with the printing surface. This was developed by two men, Germans again—Friedrich Koenig, the inventor, and Andreas Bauer, the engineer. The first machine was installed in London in 1811, and *The Times* set the seal on the success of the machine by installing it in 1814. It is a measure of the advance that it represented that, for the next century, the inventors and manufacturers of presses concentrated not only on improving and developing Koenig's invention but also on bridging the gap between it and the hand-press.

The chief of these were the "bed and platen" presses, in which mechanical power was used to bring the bed with the type and the paper laid on it beneath a mechanically lowered platen. The "Napier double platen" was the most distinguished and longest lived of these. Perhaps no better machine for conveying pressure evenly over a wide area (and with it ink to the sheet) has ever been invented. It is a lasting discredit to the Oxford University Press that they destroyed what was probably the last surviving example not long ago. But more important in their influence on the trade were the small "jobbing platens" which finally convinced the ordinary pressman that machinery was there to stay.

But for larger work the cylinder press was to become dominant. The rivalry of Applegarth and Cowper in England and the great Robert Hoe, the all-pervasive giant of the printing machinery industry in the United States, produced the great four and eight-feeders. Napier again developed the cylinder with grippers to hold the paper which allowed continuous motion (instead of a "stop-cylinder" action). The Yorkshire firm of Dawson, Payne & Co invented the ubiquitous "Wharfedale" with its reciprocating bed. Robert Miehle of Chicago produced a gear powerful enough to raise and lower the cylinder on to the bed. Finally, the perfection of curved stereotype plates (again *The Times*, with James Dellagana's help, was the pioneer) made possible the rotary press where the printing surface was attached to a cylinder and the paper, generally in a continuous roll, passed between it and another cylinder which conveyed the impression. These principles underlie the construction of most of the presses now operating, from jobbing presses to the largest newspaper machine.

It would have been possible to write a history of this aspect of human art and endeavour in two different ways. It could be a technical history charting the progress in the design of presses in mechanical terms. It would have to be selective, since many types of press are virtually copies of an original, and only the presses that represented a significant mechanical innovation need be described. Extensive description and clear engineering drawings of plans and details would be required. Or it could be a social history, showing the impact of successive presses on the printing (and other) trades in general. Again it would be selective, since only a few presses had a significant impact. They would not be the same as the technically important, since innovation is not the invariable key to success; instead, they would be those which were most effectively marketed, or suited printers' needs best (the wooden press lasted longer in the United States than in England, because it could be taken to pieces and transported far more easily than the iron presses with their heavy unitary "staples" or frames).

Mr Moran has in fact produced a chronicle which provides some of the evidence that either approach would require. His account is drawn in the main from technical manuals and histories, manufacturers' descriptions and patent documents. Thus almost every "branded name" developed in Britain and the United States, and a large number of European presses, are described in rather too condensed a form. It is a little difficult, too, to distinguish descriptions of presses generally used from those merely patented, mainly because hardly any source references are given. This damages the book's main function as a source, but it is admirably comprehensive and well illustrated (the plates in particular are well chosen) from contemporary sources, although there are no technical drawings. It has been well printed by the Oxford University Press.

*Art for Commerce*, a facsimile of the stock books, "Proofs of the Engraved Plates in Stock. E. S. and A. Robinson & Co.", is an interesting commentary on all this. It records, in pictorial form, the growth of the packaging industry, whose demands, in size, speed and colour, have so radically changed the printing industry. Michael Turner and David Vaisey have provided a careful and informative introduction (marred only by an inaccurate record of the pagination of the stock books), showing the development of the paper bag business, for which all these multifarious pictures were produced. There is, by way of tailpiece, a charming postcard, reproduced (from the John Johnson Collection at Oxford), in *Art for Commerce*. Entitled "A Corner of the Hive", it shows a group of girls gathering and making up paper bags. These were the innocent hands which have finally killed off the letterpress machine, after a life of 400 and more years.

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# Deadly intrigues

N. M. SUTHERLAND :

**The Massacre of St Bartholomew and the European Conflict, 1559-1572**

[illegible]pp. Macmillan. £5.95.

Last year was the quatercentenary of the Massacre of St Bartholomew, the tragic climax of the French Wars of Religion. To mark the occasion, the Archives Nationales in Paris held an exhibition devoted to Admiral Coligny, the Huguenot leader and principal victim of the tragedy. Among the exhibits was a graph showing the fluctuation in grain prices in and around Paris in the sixteenth century. It showed two peaks, one in 1562, the other in 1572, coinciding with the massacres of Vassy and St Bartholomew respectively. The graph bore no caption; it was left to speak for itself. This aspect, it should be made clear from the start, is not dealt with at all by N. M. Sutherland. She is not concerned with economic and social implications of the Massacre or with the Paris mob. Nor does she seem particularly interested in religious animosities. Her standpoint is uncompromisingly political. She sees the Wars of Religion essentially as a struggle for dominance among great men; the *menu peuple* is left well alone. Consequently, the Massacre itself figures less prominently in the book than its title suggests; it is seen as the culmination of a thirteen-year international and civil conflict.

Drawing upon an intimate acquaintance with the state papers of the time, Dr Sutherland pieces together the complex pattern of international intrigue, with minute care and attention to detail. She is clearly a purist; the footnotes are plentiful, the quotations always in the original language. There is much to be said for this, since the language of sixteenth-century diplomatic dispatches is often so tortuous that a significant innuendo may easily be lost in translation. Unfortunately, quoting in the original can disrupt the flow of the narrative and this certainly happens here. Dr Sutherland's book, it must be admitted, is not easy to read. The very long sentences punctuated by asides and the many quotations in an archaic or foreign tongue or both often oblige the reader to go over the ground twice to discover the syntax. Sometimes, alas, it breaks down. But this is a price Dr Sutherland is prepared to pay to provide a blow-by-blow account of the international crisis and its impact on the French domestic scene. She makes few concessions to fallible concentration.

It would be doing an injustice to Dr Sutherland's work to attempt a brief recapitulation here. Significantly enough, she eschews any detailed account of the Massacre itself. This would be going over familiar ground and would compel her to assume guilt where no such assumption can be made, given the nature of the evidence. As she indicates in her penultimate chapter, "no definite assertion is justifiable" with respect to Coligny's assassination and much the same is true of the Massacre as a whole. She endorses Professor Butterfield's view that the entire historiography of the subject reveals not merely "a residue of loose ends" but utter confusion. The traditional view of the Massacre, Dr Sutherland affirms, rests on the false premise that it was an isolated event. Hence her refusal to treat it in this way. It needs to be fitted into the complex web of relations between England, France, Spain and Italy with particular reference to the revolt in the Netherlands.

But Dr Sutherland does undermine certain well-rooted views ascribing responsibility for the Massacre. She rejects "the rather tedious theory of premeditation on the part of the crown", the notion of Coligny's preponderant influence on the king in 1570-72 and the "fatuous 'maternal jealousy' theory" from which Catherine de' Medici's guilt in the Admiral's murder has been deduced. By effectively undermining the foundations of the all-too-familiar text-book account of the Massacre Dr Sutherland has performed a worthwhile service in the cause of European political history in the early modern period.

# The Diaspora dispelled

JACOB KATZ :

**Out of the Ghetto**
**The Social Background of Jewish Emancipation, 1770-1870**

[illegible]pp. Harvard University Press: London: Oxford University Press.

Jacob Katz of the Hebrew University has been termed "the best sociologist amongst the historians and the best historian amongst the sociologists". The present study is abundant testimony to this diversity of gifts. It deals with that process in the second half of the eighteenth century whereby important sections of European Jewry were enabled to enter the mainstream of European life. The setting of this process was formed of a number of related features—the ideas of the Enlightenment, the development of the idea of the secular state, the role of the Court Jews in the German states, social change and the acceptance of religious diversity.

In Professor Katz's view, "the transformation of Jewish Society from its pre-revolutionary state represents perhaps the greatest upheaval of any sector of European society at that time". In the mid-eighteenth century, Professor Katz's *point de départ*, the Jews of any European state were regarded as part of one dispersed Jewish nation. A century later, this description would no longer have been adequate (though it is by no means easy to say precisely what description would best have taken its place). The process of transition is known generally as Jewish emancipation, and its initial phases, until about 1815, form the theme of this book. Professor Katz deals with the German States, including the Habsburg Monarchy, rather than with the wider area suggested by the title. Even so, he amply demonstrates that the movement was made up of a number of reciprocal influences. The writings and status of Moses Mendelssohn in Prussia made their impression on French Jewry. In turn, the political advancement gained by the latter at the time of the French Revolution influenced Jews across the Rhine. With the French conquest of Holland in 1795, the Dutch National assembly followed the French example. In the later 1800s the very term "Jewish Emancipation" came to the Continent from England (on the analogy of Catholic Emancipation).

Professor Katz does not follow events in each country separately, but has aimed to present a composite picture of a developing inter-relationship between the Jews and their Gentile environment. This encompassed a variety of facets—religious controversies, the efforts to turn the Jews from "unproductive" to "productive" occupations; the increasing cultural assimilation of sections of French and German Jewry; anti-Jewish agitation in the writings of such thinkers as Fichte and Bonald; tensions within the Jewish communities; and Jewish political activity, both public and private. Professor Katz does not in this book follow the process through to its completion. But in a final chapter, that looks lightly forward to developments in the second half of the nineteenth century, he shows conclusively that the Jews did not disappear as many of the Gentile emancipators had earlier hoped, and as many of the Jewish opponents of emancipation had earlier feared. There remained a recognizable Jewish identity, bolstered by an array of religious, educational and charitable and journalistic organs, and representative bodies—"a thoroughly changed but recognizable variation of the ancient Jewish community".

Professor Katz has illuminated with delicacy, calmness and deep insight a revolution in European Jewish life that does at the same time bring the unfamiliar historical experience of modern Jewry to bear on the evolution of modern European history.

# Teaching the reader

JANE MILLGATE :

**Macaulay**

224pp. Routledge and Kegan Paul. £3 (paperback, £1.50).

Macaulay seems to be making a comeback. Earlier this year we had John Clive's volume about his early life and career. Next spring will see the publication of the first two volumes of his *Letters*, edited by Thomas Pinney. And here is Jane Millgate's book, which has many good things in it. Let it be said at once that it is weakest in the area singled out by the general editor of this series of "Routledge Author Guides" as its special province, "the social and historical context of the writer's life and times, and the cultural and intellectual tradition in which he stands". Mrs Millgate dutifully sketches in the biographical and historical background, and on occasion makes illuminating suggestions regarding the elective affinity between the historian and the subjects he chose to treat. But her own emphasis, as she herself informs us in her preface, is on the literary artistry of the historian, on Macaulay as a major narrative writer. And it is in the sphere of literary criticism that her book makes a genuine contribution to Macaulay studies.

Thus, in a detailed analysis of Macaulay's essays on "Southey", "Temple", "Clive", and "Addison", she demonstrates the historian's ability to give the reader a role along with that of the reviewer, as the narrative of the essays unfolds. Here, as elsewhere, Macaulay's aim was to inform and educate, to establish firm connexions between writer, audience, and subject. In a convincingly original manner Mrs Millgate shows the skill and artistry with which that aim was achieved. She then turns to *The History of England*, which supplies the materials for two special case studies. One deals with Macaulay's twelfth chapter, on Ireland. Here the author analyses the way in which Macaulay explored the relevance of the seventeenth to the nineteenth-century situation, and how that particular approach shaped not only the literary structure and content of the chapter, but also its intended political effect on the minds of readers. The other case study is an extended discussion of the character of William III as it appears in the *History*. Mrs Millgate's conclusion is that once William's character has been initially depicted it all too soon becomes a static rather than a dynamic entity, and does not keep pace with the ebb and flow of events. Macaulay, she notes, was unable to escape to a shifting vantage-point from which to view his characters inside of time; "He always saw them whole, and he always saw them dead."

With the recent work of William Madden and George Levine, the critical study of Macaulay's style and artistry advanced from the old-fashioned celebration of his "beauties" to means of analysis both more rigorous and more fruitful. Mrs Millgate now joins their company. Perhaps it will not be too long before Macaulay's stature as a narrative artist as well as a statesman and historian is at last given its full due.

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# Strictly for the birds

J. J. DE LUCIO-MEYER:
**Visual Aesthetics**
237pp. Lund Humphries. £4.25 (paperback, £2.95).

The author declares that *Visual Aesthetics* is intended "for an educated and enquiring public who realise that art and design are becoming increasingly important in everyday life but who need a short and comprehensive introduction". The worldly will discern at once a familiar commercial fume—that of the hard sell, this time for instant education.

No doubt the public will make its own judgment. What is hard to imagine, though, is what fantasy it was that induced a reputable publisher to combine a sometimes inaccurate and often vacuous text with a couple of hundred disparate plates (many of them no more than matchbox size) into an elegantly produced and expensive book and to imagine (the jacket would lead one to conclude) that "it will quickly find its place in the curriculum of art colleges". What the author has tried to do, in fact, is to combine a primer on Basic Design with a brief course in art appreciation on historical lines by referring with approval to selected master works of civilization.

It should be said at once that the alleged psychological basis for theories of Basic Design was years ago demonstrated to be fatally over-simple, and that courses in visual design on this pattern have been abandoned almost everywhere in art colleges. The real trouble comes, however, from trying to reconcile an abstract, formalist account of design with the history of style. Basic Design as inherited from the Bauhaus masters was inherently *un*-historical. What they were after was a timeless and universal—i e, culture-free—essence of visual form based on Platonic geometrical speculation. Abstract or non-objective painting, sculpture, architecture and design would stretch into a timeless and above all styleless future. The incredible diversity of appearance manifested in the actual products of the history of art were seen as mere precursors to be subsumed in the new millennial art form. Fifty years on we now know that art history does not stop. We can now see Basic Design theories as an interesting intellectual eddy which trapped (and nourished) a few artists of very high rank.

Unlike the early abstract artists and their followers, J. J. de Lucio-Meyer, with his self-imposed task of historical exegesis and his catholic tastes, is not in a position simply to puff aside the competition. Indeed, in his desire not to be doctrinaire he seems to shun critical judgment entirely. All art has its place and all works have their own part to play. Hegel comes to the rescue here—works of art are an expression of the evolving historical unconscious (this point is reinforced by juxtaposition of the text with a plate of Fuseli's "Nightmare"!). But so concerned is Mr de Lucio-Meyer not to leave anything out or any view unqualified that even Hegel's elastic is dangerously stretched, as for example when some movements in painting and sculpture are discussed as mere "fashions" in contrast to the design or architecture which reveals the true *Formgeist* of a period.

If some expressions of an age do not fit they are accounted for as exceptions which prove the rule! Such theorizing was always dotty. In the hands, say, of a Malevich or a Kandinsky it was rather endearing, since the true quality of their minds was apparent in the incisive illustrations of their own work which swamp their texts.

Retailed in commonsense and colourless terms with a counterpoint of illustrations of the utmost diversity of quality and importance, dotty theories soon lose their charm. The reader is lost in a sea of platitudes and half-truths:

> Expressions such as line of fashion, streamline, line of production—all express the speed of change for which our age is known. The dynamic character of our time involves travelling, bridging distance. It is symbolised by the line because geometrically the line is the shortest distance between two points. The line is the artery of modern life.

Or:

> The Gothic period which advocated "restraint from lust" almost apologising for the existence of the pleasures of life and living, frequently used cold colours to underline the angular, spiky and sharp forms of architecture, sculpture and lettering.

Amid such a din of half-truths, untruths and mistakes may well go unnoticed. For example, "The short wave and high intensity of red" (the sensation of red is associated with stimulation of the eye by long and not short-wave radiation and can be of any intensity whatsoever above a minimum threshold).

Many pages are full of this sort of thing and it wouldn't be worth the effort to point them out except that Mr de Lucio-Meyer is partly right. There is an otherwise educated and inquiring public which, in visual terms, is getting a raw deal. Despite a century of mass education and a large investment in art teaching most people are still visually illiterate and consequently more exploited by commercial interests in this respect than any other. After all, few products are actually dangerous or totally useless, but most are ugly. It is therefore important for a consumer society to tackle this problem. But surely one must begin with concrete examples and shun formal and historical "truths".

Barnett Newman's remark that "aesthetics is to the artist what ornithology is to the birds" is equally applicable to the would-be consumer of art and design. Unfortunately Mr de Lucio-Meyer's book will get none of the parties off the ground.

# Long landscapes lost

ALAN BOWNESS (Editor):
**Ivon Hitchens**
35pp plus 189 plates. Lund Humphries. £12.

Towards the end of the Second World War, a project began which rendered contemporary British painting a signal service. The "Penguin Modern Painters" series aimed to give a conspectus of some of the most notable forces at work in British Art: sculptors were included. "Landscape" format was employed; colour plates, always on the right, faced black-and-white photographs. Considering the times, typography and production were remarkably good and, inexpensive and slim though they were, these volumes were a revelation. The introductions included some outstanding critical essays on contemporary British art—John Betjeman on Piper, Philip Hendy on Matthew Smith, or Clive Bell on Pasmore. The "Penguin Modern Painters" never amounted to a comprehensive series; but these books did more for the appreciation and understanding of the new national painting than any number of heavy anthologies or monographs could ever have done.

Late in the series, in 1955, came a book devoted to the undisputed twentieth-century master of pure natural landscape painting in England, Ivon Hitchens. Its plates and its excellent introduction by Patrick Heron make it still worth hunting out in second-hand bookshops. The careful selection, the format, and the visually stimulating alternation of colour with black-and-white plates illuminate the qualities of this great colourist and space-maker, who remains substantially the same painter as he was in 1955. Since 1933 he has exhibited consistently in London, with three galleries in succession (with the Waddington since 1960); he has been featured at a Venice Biennale, and honoured with a Tate retrospective; and in 1973, his eighty-first year, he is neither unknown nor unrecognized. He needs no apologist.

Yet this is the role that T. G. Rosenthal has taken on himself in his introductory essay to *Ivon Hitchens*. This is the first false note in a tribute to Hitchens which, though well-intentioned, must strike anyone who knows the paintings as oddly unenthusiastic and tangential, at best, to any proper appreciation. It is strange that the comments of this friend of the painter should be so dry. Alan Bowness's critical evaluation of the painter's stylistic development is good, and the book's extensive documentation will serve the future historian. But the glory of a book on Hitchens should reside in its plates; and this section contrives to be inglorious. These luxuriously long landscapes require a landscape format to convey their precise sense of levels: where the foot is about to tread in leaf-mould, where the surface of black water lies, where a horizon of woods is broken by heavy rainclouds; this, and also that extraordinary double viewpoint which so often animates the landscape, and makes the eye work for its experience. Yet the book's format is square, and the paintings, which themselves always seem so big and expensive, are reduced to glossy clippings stuck, one or rarely two at a time, disproportionately, forlornly, on to the right hand of two facing pages. Here, on a heavy, matt square of yellowish paper, the image of both looks insignificant and contrives to give even less of the substance of the painting it tries to reflect than reproductions usually do. All qualities of equilibrium and physical gesture in the paint are ironed out.

This layout makes comparison between one painting and another difficult, and is particularly irritating when no fewer than 120 colour pages are presented in a sequence unbroken even by the saving grace of biographical notes or analysis. More successful are the pages of black-and-white photographs, directly printed on the page, and arranged much more in the manner of a *catalogue raisonné*. Yet, all in all, the intended tribute turns out to be an unfortunate miscalculation. To see what an expensive modern monograph can and should be, one might instance the recent American book on Edward Hopper by Lloyd Goodrich—twice the price, but in every way more appropriate and much better value.

# Neo-classicism Hibernized

C. E. B. BRETT:
**Court Houses and Market Houses of the Province of Ulster**
108pp. Belfast: Ulster Architectural Heritage Society. £2.

"Almost every place of any note in Ulster—and many a place of no note whatever—has, for its principal, or only, public building, a court or market house." Everyone who knows Ulster knows the charming, often elegant, little classical buildings which give an air to an otherwise rather ordinary, run-down street or market place, or even the stateliness of a county town to what cannot in any other way count as more than a village. They are not of course confined to the nine counties; but Ulster has a remarkable concentration. Surprisingly many have survived the large-scale disappearance of markets and the reorganization of courts. Though for some a new public use has been found, too many have been crudely adapted as shops or garages. Others, however, have sadly fallen victim to recent assault (as C. E. B. Brett drily observes, "those who refuse to recognize the court are unlikely to recognize the architectural merit of the court house"), it is still possible to believe that a once more settled Ireland will look with some pride on a truly distinguished native tradition and make due restoration.

For it is a recognizably Irish—or at least Anglo-Irish—tradition that they represent. A few, such as the market house at Newtownards and the court houses at Armagh, Derry, Hillsborough, Omagh and Lisburn (the last of which was lamentably destroyed by municipal vandalism in 1971), are of more than national importance; most of them represent the more or less simple Hibernization of English Neo-Classicism which dotted Ireland with neat market towns in the eighteenth and early nineteenth centuries: almost all the Ulster examples were built between 1760 and 1840. It seems surprising in retrospect that no one has tackled the subject before. But it was indeed well left to Mr Brett, whose thoroughness and patience in research and enthusiasm in taste have combined to produce an ideal guide-book—comprehensive, easy to use and full of good reading. The main part of the book is an extensively illustrated historical and descriptive gazetteer, which includes reproductions of original drawings, the most interesting set of which is that which traces the evolution of the design of Hillsborough Court House and has finally brought the authorship of this much disputed building to rest with James McBlain. But Mr Brett also gives us an account of the origin and function of several types of buildings he treats, with a good deal of information on the power and ways of grand juries, the engineering of justice and the deviousness of surveyors, at least one of whom however rose to real distinction as an architect: Mr Brett should write a book on Charles Lunyon. He writes with much rather barbed good humour ("In the basement were Prison Rooms for Felons. . . . The Grand Jury room . . . was over the Clerk to the Crown. Malefactors were disposed below, the virtuous above, as in the hereafter"), so that it is unclear just how we are to view the lingering on of "the criminal functions of the Grand Juries".

There are few modern court houses to be recorded, and Mr Brett has little good to say of any of them. The most dismal is at Newtownards: a 21-bay two-storey flat-faced justice factory . . . a sad end to a fine indigenous tradition: the sort of building that gets contemporary architecture a bad name. The Victorians were aware that buildings, like women, must exist in three dimensions to be interesting: bustles, bosoms and bay-windows, bustles and returns, convexities and concavities are indispensable to both. This façade is prim, boring, flat-chested, genteel, colourless, inarticulate, negative; altogether the foolish virgin of a design.

Mr Brett's book is entirely worthy of its fascinating subject—one of the very best productions so far of the ever-admirable Ulster Architectural Heritage Society.


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# In the interests of peace

R. V. SAMPSON:
**Tolstoy: The Discovery of Peace**
…pp. Heinemann. £3.50.

…is in the best sense of the word a "relevant" book, written from a …ally committed and unambiguous …t of view. Stating at once that his …tion is a religious one, R. V. …pson makes it clear that he is …an anarchist and an uncompro…sing pacifist, for whom the Suez …ar finally proved that the Gospel …action not to resist evil is more …y incontrovertible. His book is …r political theory as it concerns …r and the causes of war. It leads …to a study of Tolstoy's conflicting …tudes to war and the nature and …e of power, with particular reference to *War and Peace*, and the ori…s of these attitudes in the works of …r distinguished and unorthodox …ers, de Maistre, Stendhal, Herzen …d Proudhon. It ends with a …erful plea for active civil disobedience and anarchism in the over…ing interests of world peace.

…r Sampson's choice of names is …surprising to those familiar with …h Eichenbaum's books on Tolstoy …(Russian) or Isaiah Berlin's *The …dgehog and the Fox*, but his lucid …d effective summaries and …lyses of their ideas and their …evance to Tolstoy's intellectual …elopment are admirably done. …Maistre believed that war and its …es were natural, inevitable and …ta. Sovereigns and great men are …werless, but so too are the people, …e history is shaped by Divine …vidence. Stendhal, like Tolstoy, …s fascinated and exasperated by …Maistre, and referred to him five …es in *Le rouge et le noir*, which …r Sampson analyses closely and …telligently in a chapter in which he …ls Stendhal "the first authentic …alist in literature", and demon…ates his many points of contact …th Tolstoy. Herzen is singled out …s the author of "the best study in …erature . . . of the suffocating futi… and pointless cruelties of tyranny". He is admired for his brilliant diagnosis of the evils of society, but less so for the remedies he offered and his failure to live up to his ideals. Like Tolstoy he idealized the people and their role in shaping history, disliked materialism and the belief that science held the key to progress, and looked to the individual to save *himself*, not the world.

If Herzen is treated at length, Proudhon gets even fuller treatment on the ground that what he has to say about war and its causes is more perceptive than almost anything ever said before. "War is divine", he wrote, and he deeply admired the military virtues of courage and leadership; at the same time he was appalled by the indiscriminate slaughter of *modern* war, made possible by advanced technology. He regarded war as a great creative force for the arts and society, but he still hated it. He hated the inequality inherent in military organizations, but, although he loved equality, he loved freedom less, and did not reject coercion as an instrument of equality. He saw the cause of war in the maldistribution of wealth and preached the evil of property.

Dr Sampson is less interested, however, in sources and influences than in the way in which Tolstoy grappled with the problems which exercised his predecessors. His admiration for Tolstoy both as artist and thinker is unbounded, and one shares his surprise that the clarity and force of Tolstoy's reasoning is not more widely recognized, without agreeing that he emerged from his ordeal "tranquil and unscathed", and finally discovered peace. Surely Isaiah Berlin is nearer the truth when he likened him to Oedipus wandering self-blinded at Colonus. For a summary of the origins of Tolstoy's ideas in *War and Peace*, Dr Sampson acknowledges his debt to Eichenbaum. His main argument is that although Tolstoy's ideas about Napoleon, the nature of power and historical causation were, in *War and Peace*, confused and contradictory, the struggle he waged with himself in that novel laid the foundations for resolving the contradictions a decade later and ultimately accepting the doctrine of non-resistance to evil. In fact, of course, Tolstoy's contradictions were never resolved and he never discovered peace, although he did become a pacifist.

Towards the end of the book, Dr Sampson's emphasis shifts from Tolstoy to the nature and abuse of power in the modern world, and he vehemently advocates pacifism in a language and style which are patently Tolstoyan. The focal point of the "epilogue" (another Tolstoyan feature!) is the Cuban missile crisis, and here the reader will find plenty to disagree with, not least the conclusion that the world survived because of the anonymous people in the United States and the Soviet Union who never ceased to struggle against the forces of power within their societies and within themselves. Nevertheless, one is left with the impression after reading this book that its author has displayed throughout precisely the same single-minded concern for the truth, and the same transparent honesty and moral integrity which distinguished his hero, Tolstoy, in his own search for the Kingdom of God on earth.


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# The effects of conflict

M. R. D. FOOT (Editor):
**War and Society**
349pp. Paul Elek. £5.75.

John Randle Western was Professor of Modern History at Manchester University from 1969 to 1971; he died in office at the early age of forty-three. Although he had never taken part in a war or spent any time in the services and was by temperament, according to a friend, "gentle and rather dreamy" he took a deep interest in war and its consequences, not only military and economic but moral and cultural as well. His main work was a history of the English Militia in the eighteenth century, a tremendously thorough and detailed work, very much in the Namier tradition. In this commemorative volume a number of his friends and colleagues, including his predecessor in his chair, Professor Albert Goodwin, have joined to contribute essays on his favourite theme. All are scholarly and worth reading; a few deserve special mention.

The book has been skilfully edited by M. R. D. Foot, also at one time a Professor of Modern History at Manchester and now director of studies at the European Discussion Centre. His contribution has the stimulating title "IRA and the origins of SOE", recalling his best-known work on the activities of SOE in France. He writes in eulogistic terms of Michael Collins as an organizer of subversion—immensely assisted by thorough penetration of the Government's security apparatus—and claims that it was memories of this that inspired the British organizers of subversion against the German occupiers in Europe; Sir Colin Gubbins, the head of SOE, had had experience in Ireland during the troubles. There is confirmation of this in J. M. A. Gwyer's volume in the official series on "Grand Strategy". In June 1941 a paper by the Joint Planning Staff actually looked forward to the time when the German hold in Europe would be broken by popular uprisings with only minimal direct assistance from Britain; its reasons for this sanguine appreciation were explicitly set out as deductions from what happened in Ireland in 1920 and the achievements of the Arabs in Palestine in 1936. At that depressing moment of the war no one was unkind enough to point out that those were games played against British opponents which might not work against Germans.

Alastair Parker has a valuable paper on the circumstances in which Britain declared war on Germany in 1939. Based on a study of the recently released Cabinet papers, he corrects a number of misapprehensions, particularly the views expressed by A. J. P. Taylor in his *Origins of the Second World War* and *English History 1914-1945*. He vindicates in particular Lord Halifax from Mr Taylor's insinuations; the truth, he laments, is much duller. The manuscript diaries of Lord Simon and Sir Thomas Inskip which he has also consulted confirm that, though they were not amiable characters, neither they nor their colleagues were so devious as popular legends make out.

Victor Kiernan, writing on the sociological effect of conscription in Europe before 1914, is ideologically inclined to the view that conscription was really a capitalist device to turn the working classes into ordered automata, conditioned to obey the orders of the bosses; but as a historian his research points rather to the conclusion that the motives and the effects of conscription related more to patriotism, nationalism and at times, as in Prussia, to a positively anti-capitalist ideology. Professor Hanham, now of the Massachusetts Institute of Technology, contributes the most entirely original essay, entitled "War transport and 'counter-revolution' in France in 1793", which traces the speculative and finally disastrous career of a financier of Dutch origin, Jean-Jacques de Beaune, who raised a loan for the Prince of Wales and the Dukes of York and Clarence and then moved to revolutionary France to take up a contract to supply transport for the armies in Holland. There are three essays on ancient history, the most impressive being by Dr Graham, senior lecturer in history at Manchester, writing on the relations between Septimus Severus and his senior army commanders. He vindicates, against von Domaszewski, Severus's personal courage, demonstrates his shrewdness in the choice of subordinates and discusses in a novel and convincing way the campaign against Albinus.

# Cryptic utterances

BRUCE NORMAN:
**Secret Warfare**
**The Battle of Codes and Ciphers.**
187pp. Newton Abbot: David and Charles. £2.50.

Ciphers have always been a fascinating subject, except for those whose duties include actually using the tedious things. Fortunately in these days most messages are enciphered and deciphered on a machine, which works just like a typewriter. The formidable One Time Pad system, the Everest of cryptographical security, is now virtually restricted to spies reporting to Moscow and British Ambassadors being informed about their next posting. Bruce Norman, however, in nostalgic mood, gives a summary sketch of the development of cryptography from its origins, varied with stories about espionage, counter-espionage, secret inks and censorship.

He begins with a simple chapter or two on the elements of cryptography, well illustrated with diagrams. These are valuable as an introduction though not free from error; for instance, he has drawn on some unreliable source for his ancient history, and he is not fair to Vigenère, whose polyalphabetical cipher with a priming key and an autokey (not to mention the use of mixed alphabets which Vigenère specifically recommended) is far more secure than the degenerate form in which it is represented here. Elizabethan England naturally brings in Mary Queen of Scots and Babington, after which, with some brief references to the American Civil War and the First World War, we pass to the Second World War and postwar Russian spying.

The stories are generally familiar. There is a short and obscure account of the Zimmermann telegram, on which a whole book has been written. "Why Rommel won the title the Desert Fox", as the publishers say on the jacket, was allegedly because Italian cryptanalysts could read the messages from the American Military Attaché in Cairo. The story has been told better before, and Mr Norman is not really well acquainted with the North African campaigns. There is an account of the Lucy Ring in Switzerland which gave the Russians such good information (at one point Mr Norman almost guesses but finally rejects what is by far the most likely explanation of its sources) and the story of Nordpol, the Dutch resistance movement penetrated by the Germans, of which he gives the conventional but perhaps not the correct explanation. The account of the deception plan for the Normandy invasion is not well done, although Mr Norman cites in his bibliography the book which could have put him on the right lines. He draws heavily on David Kahn's *The Codebreakers*, twice acknowledging his indebtedness, but each time misspelling the author's name. Those who would like to know more about the subject will find Mr Kahn more thorough, more accurate and, though much longer, more entertaining.


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**MACMILLAN**

# Between understanding and action

**JEAN LACOUTURE :**

**André Malraux**
Une vie dans le siècle.

425pp. Paris : Seuil. 39fr.

It has become a commonplace to say of André Malraux that he is one of those few men—and even fewer imaginative writers—who have become legends in their own lifetime. The legend is usually accompanied by such adjectives as "romantic", "adventurous", "mystificatory", "mythomaniacal", and these words indicate something of the snares and obstacles which await an intending biographer. While it is true that important pioneering work, particularly on the subject of Malraux's early life, has been carried out by such scholars as André Vandegans and Walter Langlois, it is not surprising that most allegedly scholarly books simply repeat the basic biographical "facts" (many of which have now been shown to be inaccurate) and quickly move on to other topics. Nevertheless, Malraux is both a fascinating and complex human being and a writer whose output is related to his life and personality in a particularly intricate way. This is why Jean Lacouture's large-scale and detailed biography, apart from being an impressive piece of writing on its own account, is particularly welcome.

M Lacouture's qualifications as Malraux's biographer are considerable. He is a distinguished and widely travelled journalist, thoroughly versed in the political history of the twentieth century. At the same time, he has an extensive knowledge of the literature and art of this century. He played an honourable role in the French Resistance. He has published political analyses of the Middle East and Indo-China. His earlier biographical writings include studies of de Gaulle and Ho Chi Minh. It is also clear from his long list of acknowledgments (the names range from Louis Chevasson and Emmanuel Berl to Gaston Palewski and Arthur Koestler) that he has paid as much attention to "living witnesses" as to the major books on Malraux listed in his bibliography. His life has touched that of Malraux at many points. He is one of the very few writers on Malraux to have visited the ruined Khmer temple at Banteai-Srey—the object of the comically disastrous expedition undertaken by Malraux with his wife Clara and friend Louis Chevasson.

Malraux was born in 1901. The fact that he came to maturity during the final years, and immediate aftermath of the First World War is linked by M Lacouture to his subsequent apocalyptic vision, in which history, catastrophe and nihilism are closely related. Inevitably, Malraux's political activities — the activities of an individual who sought to leave a scar on the face of history—provide a central theme of this biography. He emerges as a man, richly endowed with both intellectual power and physical courage, who has made an outstanding effort to understand his times objectively, to contribute to them through action, and to establish an intimate bond between understanding and action. At the same time one has to acknowledge the presence of another element in his thought—his belief that the post-1918 world is not simply unjust but, at the metaphysical level, radically meaningless.

These two often conflicting aspects, the humanitarian/political and the metaphysical/nihilistic, are well distinguished in M Lacouture's account of Malraux's early manhood. Surrealist experiments, political activism and exotic adventures in the Far East are all described and evaluated with a fine combination of understanding and scepticism. M Lacouture reminds us that the China of *La Tentation de l'Occident*, *Les Conquérants* and *La Condition humaine* is a purely imaginary one, but he rightly admires the creative insight and artistic skill which enabled Malraux to portray a fictionalized China which impressed Western readers, if not the Chinese themselves, by its air of irrefutable authenticity.

Referring to *La Condition humaine* in particular, with its Pascalian title, M Lacouture draws a useful distinction: "Pour Pascal, la condition des hommes est celle de condamnés à mort: pour Malraux celle d'enfermés et d'aphasiques." He continues with some interesting extracts from contemporary responses to the novel, including Ilya Ehrenburg's comment in *Izvestia* (May 1933) that Malraux's *La Condition humaine* is "une radioscopie de lui-même fragmenté en plusieurs héros". Ehrenburg continues:

> Isolés du monde dans lequel ils vivent, ces héros nous apparaissent comme des romantiques exaltés. La révolution qu'a vécue un grand pays devient l'histoire d'un groupe de conspirateurs. . . . Quand la révolution est vaincue, ce n'est ni la défaite d'une classe, ni même la défaite d'un parti, c'est un effet de la fatalité qui pèse sur le métis Kyo ou sur le Russe Katow.

Not the least interesting aspect of M Lacouture's comments on *La Condition humaine* is his account of the lengths to which Malraux went to gain the award of the Prix Goncourt.

As regards the complex period of the 1930s, there is a detailed examination of Malraux's role at both the national and international levels. This is the period when one thinks of Malraux as moving from adventurous individualism to collective political action, in terms of the general fight against fascism and the particular phenomenon of the Spanish Civil War. In particular, there is a careful study of the links between Malraux's experiences in Spain and what is perhaps his finest novel, *L'Espoir*. In contrast to the tenuous relationship between *La Condition humaine* and the Chinese reality, M Lacouture sees *L'Espoir* as a remarkably faithful reflection of the Spanish reality between August 1936 and February 1937. He describes Malraux as "le mythomane, pris cette fois dans un bloc d'action réelle comme le filon dans son rocher". He raises interesting questions about the nature and status of the political novel as such, quotes Montherlant's view that to describe *L'Espoir* as journalism is a monstrous injustice, and leaves us to ponder Malraux's own illuminating remark: ". . . pour aimer *L'Espoir*, il faut être de gauche—je ne dis pas communiste."

One of the most valuable features of M Lacouture's book is the detailed account which it gives of Malraux's biography from the Second World War onwards. His service in a tank unit until the fall of France, his experiences in the Resistance, his leadership of the Alsace-Lorraine Brigade, his association with General de Gaulle and his subsequent career as a Gaullist minister are all recalled in some detail. The nature of the association between Malraux and General de Gaulle is particularly closely examined, as is the former's political "mutation" from prewar leftism to postwar conservatism. There are also fascinating insights into Malraux's more recent religious attitudes. Only his conception of art (the *anti-destin* which, for Malraux, had replaced individual adventurousness and political collectivism) is given disappointingly slight treatment.

This then is a major biography—detailed, comprehensive, and written from a privileged point of view. M Lacouture shows both insight and sympathy, but he knows and understands his subject too well to be satisfied with an uncritical eulogy. His prose has the verve and liveliness of the first-class journalist, accompanied by a careful respect for facts and the ability to offer well-argued hypotheses and convincing judgments where factual information (as particularly in Malraux's earlier life) is either totally lacking or disconcertingly fragmentary.

# Between the poetic and the probable

**GORDON POCOCK :**

**Corneille and Racine**
**Problems of Tragic Form.**

327pp. Cambridge University Press. £5.50 (paperback, £2.40).

**GEOFFREY BRERETON :**

**French Tragic Drama in the Sixteenth and Seventeenth Centuries**

312pp. Methuen. £3.50 (paperback, £1.90).

Those who have studied, seen or acted serious plays of the French seventeenth century will know that in their interpretation much depends on the relative strength of naturalistic depiction and poetic statement. It is certain that the century—and the centuries following—saw an unsteady but continual move towards greater verisimilitude; it is in the plays of Racine that one feels most clearly the tension between two different impulses.

In his interesting book Gordon Pocock has explored this relation as it appears in the serious plays of Pierre Corneille and Racine (with a couple of side-swipes at Thomas Corneille). Broadly his argument is that after *Cinna* Corneille moves closer to a naturalistic mode, although many plays still have a poetic aspect and *Suréna* in particular is a complete throwback to the earlier approach. Racine by contrast, though on the surface an accomplished neo-classical illusionist, is in fact an exception in that his greater plays are primarily embodiments of poetic meaning that reaches down into the unconscious.

Both of these propositions are perfectly acceptable in broad outline. Indeed in the case of Racine it may be thought that Mr Pocock is knocking at open doors; it is really no longer true, after Eugène Vinaver, J. C. Lapp, J. D. Hubert, Goldmann, Barthes, Charles Mauron and many others, that "it is usually said that the qualities characteristic of Racine . . . are simplicity, neat construction, and concentration on love". On the contrary, one might well argue the opposite: that the current stress is so heavily on tragic, mythological and irrational themes in Racine that it may be worth reasserting his very considerable achievement as a "naturalist"—the important point being that his plays are *both* superb representations of people in action and poetic enactments of archetypal patterns.

Further one might object that Mr Pocock (perhaps influenced by Vinaver) has too quickly written off such plays as *Bajazet* and *Mithridate* as non-poetic, where a critic such as Mr Hubert, perhaps with some over-simplification, has seen in them too patterns which give poetic meaning to the whole. The same is true of the treatment of Corneille; is it right to single out *Suréna* for the hermeneutic treatment rather than, say, *Othon*? The answer is presumably that some plays strike the author as "deeper" or "stronger", but the confident authorial "we" does not necessarily get one over this difficulty. Fair enough, however—all we can expect is that the critic should say: "This is so, isn't it?"

Perhaps the best feature of *Corneille and Racine* is the sensitive analysis of individual plays. *Phèdre* has already been well-exposed to such treatment, but the account of *Sertorius* in particular is very welcome. In these pages much attention is properly paid to language—and here again much of the author's case stands or falls on our agreement that such and such a passage is "weak" or "strong". Generally the centre of the analysis is the now familiar search for the figure in the carpet, the poetic meaning which is inexpressible in any other form than the play and reveals itself in dominant images and themes. At one point Mr Pocock rightly reminds us that a naturalistic play depends a great deal on the interpretation of readers and actors, but by the same token it must be said that the poetic meaning depends on the critic or producer. Mr Pocock's own meanings, while not the only possible ones, mostly fit the plays without strain.

The concepts underlying this study are often more questionable than the individual readings. Thus there is the notion of poets using a poetic method or a naturalistic one (or a bit of both of course). This suggests a conscious purpose which may or may not have been there; might it not have been helpful to emphasize that we too may choose to read or produce a play in a predominantly poetic or naturalistic way? Similarly might it not be better to say that *Phèdre* is different from *Ariane* not because Racine used the poetic method and Thomas Corneille the naturalistic, but because while both aimed at verisimilitude, Racine used his play to do more than this—as Chekhov did.

More serious is the notion of tragedy which recurs throughout the book. Without much argument the author assumes with George Steiner that "tragedy demands a sense of the inevitable, of a daemonic and perhaps malevolent power beyond human control". Raymond Williams effectively criticizes such limiting definitions in his *Modern Tragedy*, showing how they work to exclude much serious modern writing from the fold of tragedy. Perhaps this does not matter, so long as tragedy is not used as a term of value, but in this book it is said of *Andromaque* and *Bérénice* that "even on the most severe judgment they aspire to tragedy". Among other things Mr Pocock defines tragedy by the emotion it creates; what if *King Lear* leaves us cold? Would it not be better to admit that there can be unsuccessful tragedy, just as there is comedy which does not work?

Connected with this rather mystifying approach to tragedy is a tendency to devalue naturalism as such. "I have also argued that the seventeenth-century reduction of the idea of a play from that of a complete showing-forth of a poetic idea to that of a good plot plus good characters plus good verse, each having no significance in itself, is essentially a part of that trend we call naturalism." Here too it must be said that there are good and bad playwrights working in both conventions; without arguing that naturalism is an improvement on previous modes, we can say that in the works of Chekhov, Ibsen or Strindberg as in many modern films it is capable of giving us both a gripping image of life and a central poetic meaning—as Mr Pocock so rightly says of *Bérénice*.

As against this essentially critical work, Geoffrey Brereton's book is a descriptive survey of French serious drama (tragic only in the broadest sense) over two centuries. Basically a reference book, it includes summaries of all the major plays and many that are not, and sections on the various theatres and companies, the lives of the playwrights and so on. This is something that did not exist in English, though most of the material is readily available in other places. The most unusual thing about the book is a long chapter devoted to Hardy—longer than the chapter on Racine.

Dr Brereton tries to remain impartial, but we can hardly be surprised if his critical judgment shows through quite often. He stresses that we must not expect the same things of Garnier as we expect of Racine (Mr Pocock might not quite assent to this), but it is at best faint praise to say of the tragedies of Pierre Matthieu: "It is not impossible that all this classically condemned *fatras* still awaits reinterpretation in that direction, resituating it, no longer disapprovingly, in its baroque context. The "poetic method" did not produce any outstanding results in France until it was fused with neo-classical naturalism.


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# Putting pictures to the words

## BY RUARI MACLEAN

There seems to be a curious continuity in the arts of the book. Book designers, book illustrators and book collectors have more in common with themselves across the centuries than with a contemporary who does not open a book. The men who made and enjoyed the books printed by Caxton, or Blado, or de Tournes, are physically distant from us, and we find it difficult to imagine accurately how in detail they looked, smelt or spoke. But if any one of them dropped into Wheeler's Restaurant in Soho on a Double Crown Club evening they would assuredly be entirely and completely at home. The same skills, the concern for nuances, the pride of possession, still apply. The excitement conjured out of lines and letters arranged in a certain way and not in a closely similar, but clumsy, way; the electric effect of a "rivulet of text meandering through a meadow of margin", in Sir Benjamin Backhouse's phrase; the finality of a visual statement by a Holbein, or a Lovat Fraser, or a Bewick, apparently so simple, yet so far from simple: these pleasures that do not change.

But the market for books, their environment, their social functions, are all changing rapidly. What books are, how they are used, and how they should be designed and made, are all in a melting-pot that is being steadily and actively stirred.

The book lover has not changed, and so far the book itself has not changed much, since printing was invented in Europe; and we do not want it to change. But it will change, whether we like it or not. The public's attitude to book illustration has already changed: he sees little point in it. For some thirty or forty years there has been a steadily declining market for artist-illustrated books. In the 1930s the artist who drew a Horlick's Night-Starvation advertisement, who happened to be a most gifted illustrator, used to get £1,000 for a single Horlick's drawing, at a time when he would have been lucky to get £10 for a book illustration.

Today it is not book but magazine publishers, principally in the United States, who provide the opportunities for some of the best living British illustrators, like Paul Hogarth, Ronald Searle and Topolski. For a brief period, some ten to twelve years ago, the most exciting magazine layouts in the world were being done in London—e.g. in *Town*, *Nova* and *Go!* Now, the most interesting visual work appears in New York, probably owing largely to the Push Pin Studios.

Any account of book and magazine illustration in the 1960s and 1970s must take a long look at this extraordinary group of artists, who had in 1970 the honour (unprecedented for "commercial artists"?) of an exhibition in the Louvre. Milton Glaser and Seymour Chwast, the Push-Pin founders, are two of the foremost illustrators. Like every other illustrator draws in a recognizable style: Glaser and Chwast are less easy to identify. They draw with consummate traditional skill, but in many different styles—and with as many visual surprises as Monty Python's Flying Circus, whose designers certainly must themselves have been influenced by Push Pin. They are witty, ingenious, masters of all modern reproduction techniques, which is rarer than might be thought. When they do simple drawings in line they are in the company of Rembrandt, Rowlandson and Picasso. Their versatility lies the one possibility of weakness. Just as it is . . . who really speak many languages cannot think profoundly in any one of them, so it just might be that their determination never to do the same thing twice, and never, ever, to be "narrow", prevents them also from being deep. Perhaps the last thing they want to be is "deep". Certainly they are wildly entertaining and successful; and perhaps the most important thing for other illustrators to learn from them is their mastery of modern printing processes—in other words, a distrust of the four-colour dot processes, which have often to be accepted for commercial reasons, but never welcomed.

In England, the nearest comparison and chief enlivener of illustration is Alan Aldridge, whose new *The Butterfly Ball* will probably be this year's Christmas best-seller. Aldridge's work as an illustrator is richly prolific and entertaining but inclined to be predictable, and derivative, perhaps from not very distinguished models. The two volumes of *The Beatles Illustrated Lyrics*, edited by Aldridge, are brilliant anthologies of contemporary illustration, with contributions (including Push Pin's) from all over the world. All the pop tricks and fads of the 1960s are there, and a wealth of marvellous graphic poetry. These paperbacks, mass-produced and published at £1.50, must be highlights in any collection of the illustration of this period—true collector's pieces. But one cannot help feeling that the text illustrated—the Beatles' lyrics, when printed on a book page and not sung—are mostly rubbish. How would Alan Aldridge tackle an illustrated Auden? Perhaps in exactly the same way.

### The problems of interpretation

One wonders how much the contributors to *The Beatles Illustrated Lyrics* were paid per page. If the first and fatal problem facing book-illustrators today is who is going to pay them to illustrate books, the second is how do they make their marks via modern printing methods?

In the early nineteenth century, and earlier, an illustrator was either his own interpreter—etching his own copper plates like Cruikshank, or engraving his own wood blocks, like Bewick—or he tried hard to find, and keep, an engraver who could interpret his drawings sympathetically. In either case the printing surface was hand-made. The skill of the interpretative engravers was of an extremely high order; not seldom they were better artists than those whose work they had to serve. The introduction of photography and process block-making changed all that. A well-made line block may be a fair rendering of a line that is solid and has no tones: it is incapable of rendering the gradations of a pencil line or an etching. But printed half-tones, whether letterpress or offset, are visual tricks, most ingenious, but usually deeply different from the artist's original: a notable example of how different was provided when a National Book League exhibition showed together the originals and the printed reproductions of drawings by Beatrix Potter.

Trichromatic or four-colour process printing will always be needed in magazines and newspapers (unless something better is invented) because it is the only way to reproduce the colour photographs required by advertisers; but this is not . . . nineteenth century, colour printing had qualities that modern high-speed processes have lost. Edmund Evans habitually got excellent results using only three non-trichromatic colours; but six and eight printings were frequently used, giving results that just cannot be obtained with only four. There is always a difference between, for example, a pure emerald green or turquoise and the imitation of those colours by trichromatic dots. Another comparison is suggested by the 1973 Exhibition of British Book Design and Production at the National Book League. *The Windows of King's College Chapel Cambridge* is the title of a splendid volume selected for inclusion among the best of 1973, in which the windows themselves are illustrated by photographs in four-colour half-tone. Stained-glass windows were, as it happens, portrayed in several fine nineteenth-century folios by chromo-lithography: the noble and luminous colour plates made in this way make the modern plates look obscure and dull.

However, modern colour and monochrome printing is slowly improving, particularly offset-lithography: recent Time-Life books printed in Italy, especially the "Library of Photography" and "Foods of the World" series, contained both monochrome and colour photographs (of superb quality) printed with a velvety richness previously obtained only by photogravure. The 300-line screen being increasingly used by lithographic printers in the United States gives a dot that is almost invisible and can reproduce line subjects almost as well as the finest wood engravings of the second half of the nineteenth century; and since it is linked with photography, it can do more than they could in reproducing etchings and engravings on copper, an important advance. This has resulted in more and more publishing of works of facsimile, some of which achieve real graphic qualities better than those obtained by collotype forty years ago, in small quantities. What matters most of all is the artist, not the printer—but there are signs that craftsmanship is still alive in a few parts of the printing industry.

For too long artists have despised, or been afraid of, the techniques of modern printing. Perhaps at last there are signs that a few printers are beginning to recognize quality, as well as speed and economy; if artists could now involve themselves more with the discerning printers, and insist, wherever possible, that something other than the conventional, photographic dot processes be used for reproducing their work, then printing of the twentieth century might begin to suffer less in comparison with the nineteenth and earlier centuries.

In this context the current exhibition of Japanese colour prints at the Victoria and Albert Museum, "The Floating World", is deeply relevant. Although the prints are mostly not book-illustration as such, they show a wonderful tradition of virile illustration-drawing continuing down to the present day, supported and enhanced by the hand and eye reproduction methods which flourished also in Europe, until speed and cheapness took over in the 1880s. Illustrations by artists lose too much if interpreted and printed by automatic and mechanical processes—at least, they have done up till now. The Japanese prints rub this lesson home. We can be envious too of the number of artists there seem to be in Japan in whose hands unpretentious drawings of everyday scenes and birds and animals become works of art.


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# Viewpoint

## BY PETER PORTER

IN A RECENT article in a Sunday Colour Supplement, we were shown some of the British Cabinet relaxing in their nicely appointed houses and talking about their chief interests outside politics. High on the list of their home comforts was their hi-fi equipment, and they spoke of their favourite composers with considerably more enthusiasm than they mustered for the books they read. Their taste seldom strayed into the depths of Bach or Mozart, but the selection of loved compositions they described sounded genuine. Sibelius in the evening strikes a more convincing note than Solzhenitsyn over lunch at the Ministry. I doubt whether this affection for recorded music is just a contagion caught from the Prime Minister — he after all is an executant and able to conduct the LSO, which is probably more than the panellists of *Face the Music* could do. Instead, it is surely an indication that music is the one popular art among educated persons of affairs, for whom art can never be a consuming or even a demanding interest.

As soon as I write this, I feel a doubt growing. What about the cinema—the only art I heard my colleagues talk about knowledgeably in nearly twenty years in commerce? They found literature too diverse and time-consuming, the plastic arts unfriendly and pretentious, and listened to very little music but jazz. The explanation must be that businessmen are film-addicts and civil servants and politicians music-lovers: they come together only in their indifference to serious literature. One way to excuse oneself for not bothering with novels and poems is to pay lip-service to the giant talents of the past, and to say you have no taste for the products of today. This would be more convincing if there were any evidence that Milton and Tolstoy were at their bedsides.

My point is a dangerously broad one, but I am alarmed at the flight from literature among the British middle and professional classes. After all, George Orwell was not the first man to assert that the one art which the English are undeniably good at is writing. Our line of poets stretches unbroken from Langland and the anonymous lyric-writers of the fourteenth century to the next book by Philip Larkin. We have an unequalled dramatic literature, and in the novel, in the essay, in natural history, biography, criticism and a thousand and one forms of prose, the English-speaking peoples have excelled and continue to do so. We have given the world its first universal language since Latin.

I shall stop here, since I am not writing an article to be handed out with miniature Union Jacks; my intention is to lament the passing of serious interest in literature among educated people in Britain. Instead, we have a fine Music Programme; London is called the musical capital of Europe, and even our way-out composers are subsidized and applauded. It looks as if the British are now bored by literature. I know that we publish more books than ever—more titles each year than the United States—yet it is hard to buy any book you want in London, since there are only about half-a-dozen well-stocked bookshops in the capital. Leafing through the Autumn and Spring *Bookseller* Export Numbers is not as comforting an experience as it should be. The trumpets and puffs are reserved for non-literary works — the unnecessary illustrated histories the living-with-an-animal biographies, the polemics for and against sexual emancipation, the scripts of favourite television shows. Fiction is hardly a more successful part of a publisher's list than poetry: the sales of an established author of a novel and of a book of poems are converging on a mean of 2,500.

Perhaps the most ominous sign of the deterioration in seriousness of reading habits is the decline in circulation of our literary weeklies and monthlies. I do not know the exact figures, but with the *New Statesman* well down from its 90,000 peak, *The Listener* and the *TLS* just holding their own, and *The Spectator* almost out of sight, it will not need much more of a slide away from affluence to ruin the traditional market for serious literary journalism. I know many people who have reacted to economic stringency by cancelling their orders with their newsagents for all serious periodicals.

This circulation loss should be contrasted with the spectacular success of the illustrated "wank" magazines which are spread over our bookstalls like primo cuts in a butcher's window. Though a new one failed the other day, the three or four top glossies and the many cheaper "experience" magazines are doing very nicely. Paul Raymond can call on 200,000 buyers for *Men Only* at 40p a copy. It is hard to believe that a porn-conscious government would not cast envious VAT eyes at sales of this sort, though perhaps such feelings would count for only a little in any decision to impose VAT on books and journals. My conclusions from this feast of vicarious sex are not as interesting as David Holbrook's. Such sales figures merely make me reflect that, even in difficult times, people will pay money for what they are really interested in. There is support for this in the field of trade and professional publications, and even more if one looks at journals aimed at aficionados of some sport, fancy or collecting urge. The rock-solid position of periodicals as divergent as those catering for record collectors and racing-pigeon fanciers points to the fact that loyal audiences are not easily lost.

Some part, then, of the public interest in serious weeklies and monthlies must have been due to pretence or fashion. If this is so, it's hard to pinpoint the change in fashion responsible for their decline. Is it the advent of the Colour Supplement, the success of the Sunday review pages, or the dissemination of instant news and opinion on television? Only the second would seem to be relevant, though, often enough, Sundays and weeklies are complementary to each other and not competitive. I am left with the explanation I gave earlier: there has been a flight from literature in this country, and I suspect this is because reading real books is too hard. It is almost impossible to approach literature in the manner of a collector, nor can it be filtered in as a pleasing background. A wide sale of reviewing magazines, of course, would hardly guarantee love and concern for literature, but it is the only public encouragement of good writing which I trust. The universities are not interested in promoting new works: they are devising ever more detailed ways of performing literary autopsies, or pushing increasing numbers of students through "foundation" courses, to borrow a term from the art schools.

The reviewer in the press has an important role to play in contemporary literature—one more vital and interesting than the academic critic's. At his best, such a reviewer can write criticism which will vie with anything in the academic canon: I think of Randall Jarrell and Edmund Wilson. Even at a much lower level of accomplishment, the reviewer may act as a useful signpost to the public, directing them to new talents and helping good writers to become accepted. Such a man could never write *Some Versions of Pastoral*, but neither could most of his academic contemporaries. Often there is useful cross-fertilization between the most original critics in the universities and serious London literary journalism. The animadversions of Ian Robinson and other opponents of metropolitan standards should simply be disregarded. There have always been too many Messiahs wanting to license English literature. My anxiety is that serious writing, menaced from one side by the flippancy and impatience of modern taste and from the other by the narrowness of those who would submit it to a Test Act, may atrophy altogether. This may seem a far-fetched worry, given the quantity of original work published each year, but it has its visible portents. Sometimes it seems as if the educated classes in Britain, aware of our inheritance of literature, feel that this one art at least requires no further encouragement. Thus philistinism and national pride can go together. The Customs Officer in *Vile Bodies* spoke for many when he said that if the Home Secretary couldn't stop people writing books in this country, at least he could prevent them bringing them in.

The performing arts are very expensive, being group efforts, but they still get vastly more financial help than literature does. I appreciate that it is difficult to promote good books—direct subsidies to authors and publishers are almost the only way, and they are not popular with the public or the leader writers. But I do not think the present position is really the responsibility of the Arts Council. It rests with all of us. We should put our money where our interest is. If, as I once read, the Prime Minister has a loathing of books, we should outface him by buying them. Sales of novels and poems, and even the literary weeklies, have always been modest enough. It will be sad if they continue to decline. The motto for the future might be—help the *New Statesman* catch up with *Club International*.

Having completed my polemic, I feel I must put in a confession to round off this Viewpoint. I own almost as many gramophone records as I do books (today records are cheaper than books, for the first time in history), and I love music more than poetry. In the twenty-five years I have been collecting records I have learnt a lot about people's listening habits, and I am forced to agree that critics of recorded music have much justice on their side. I am sure that serious collectors do not use records to unwind with at the end of the day, or to lay an aural wallpaper round the room, or to demonstrate the verisimilitude of their electronic equipment. Many other people do all these things. Even those who use them properly—to recreate music in an undisturbed environment—are guilty of a kind of despoiling of the thing they love.

In Benjamin Britten's Aspen Award speech, he lamented the destruction of the sense of occasion formerly attached to music, and blamed recording, as much as anything, for it. It may not be practicable to play Bach's Cantatas only on Sundays, always observing the Church Calendar appropriately, to say nothing of restoring the two-hour Thomaskirche sermon—yet, listening to a musical work based on a specific biblical text, employing a traditional hymn as its thematic core, and embodying a mystical Lutheran dogma is more of a real experience than many a record collector is prepared for.

I justify my attitude to recorded music in two ways. First, I rejoice in its link with poetry. Whatever the origin of great works from the past, they live now in the imagination of the present. To write, one has to have some notion of an ideal landscape and of a perfect state of mind. Only music can conjure that up for me. Once summoned, it can be transformed into the one art I can practise personally, which is poetry. Music, as Auden observed, permits all things to be themselves, and is the perfect antidote to the Puritan habit of judging. I simply could not find enough felicity on earth without music; and without felicity I could not write. This doesn't mean that what's written has any bearing on the music heard or the felicity experienced: it is a matter of being enfranchised or naturalized into the world, as Caliban was on his island. Each art must keep to its own conventions. Poetry cannot be musical and the experiments of John Cage and others at freeing music into the universe of fact and relationships only destroys it. I don't expect composers to have much sympathy with my use of music, but it is second nature with me now.

My other justification of playing records is my discomfort in concert halls and opera houses. It is much harder to concentrate in such places than is usually admitted. Occasionally, an experience there will transcend any at home, but too often interval chat or stolid production will spoil one's pleasure. And, after writing a piece of discursive prose like this, I feel more than ever like returning to a poetical world by putting on a record.

*Civil War in England?*

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# Memoir of a puzzled Edwardian

...AS CORRIGAN: ...Sassoon: Poet's Pilgrimage ... Gollancz. £3.25.

...gust, 1957, Siegfried Sassoon ...received into the Catholic ...ch. It was the culmination of, ...solation for, a lifelong search ...Ed. *Poet's Pilgrimage* is ...is designed to show "the ...d aspect of his poetry from ...u age". Sassoon's editor, ...s Corrigan, has interleaved ...ems with relevant extracts ...is prose works, his diaries and ... Apart from a lengthy intro... ...a editorial interference is ...-fortunately so, because her ...as scarcely persuade one of ...ical competence. Her vocabu... ...e of bold largesse, precludes ...scrimination: "every phrase ...hat poetry is a mystery of sig... ...ce and music"; "a sonnet of ...e perfection"; "lyrics of ...ful intensity". Such generosity ...ed by its generality.

...ider, too, her inaccurate ...s of Sassoon's famous pacifist ... Dame Felicitas makes it ...as by, paradoxically, omit... ...e absurd. Sassoon was hero... ...*prepared* "unflinchingly" ..."the scorn of fellow-officers" ...ad, had to face his colonel's ...y tolerance" in a moving ...a the end of *Memoirs of an ...ry Officer*. Nor is it strictly ...e to say that Sassoon was "in... ...ed" at Craiglockhart — in... ...d men do not play golf ...ly. Similarly, Dame Felici... ...escription of him as "the ...Young Man who hurled his ...y Cross into the Mersey" is ...ction as well as cliché. ...'s self-mockery becomes un... ...ated heroism:

> ...ed the MC *ribbon* ...
> ...d off my tunic and threw ...to the mouth of the Mersey. ...ghed with significance though ...action was, it would have felt ...e conclusive had the ribbon ...heavier. As it was, the poor ...e thing fell weakly on the ...r and floated away as though ...e of its own futility.

...e Felicitas is hardly more ...e when she writes about the ... For instance, her brief re... ...about "Devotion to Duty" ...e and blunt its emphasis. In ...poem, Sassoon, like Wilfred ...in "The Parable of the Old ...and the Young", uses a biblical ...d (in this case, David, Bath... ...and Uriah) to indict the self... ...ed motives of those respon... ...the war. Dame Felicitas, look... ...the religious perspective, mis... ...ly brackets it with "Ancient ...y", a poem in which Adam ...the death of Cain. The two ...are not comparable except on ...a superficial level: "Devo... ...to Duty" exploits an ironic ...d between past and present, ..."Ancient History" simply re... ...ets received myth.

...the less, it is clear that Dame ...as has followed Sassoon's own ...In his later years, he was bored ...aised by those who praised ...poetry and otherwise dis... ...d his entire oeuvre as Edwar... ...*Poet's Pilgrimage* is a memor... ...portrait of a man awaiting the ...an counter-revolution, some ...y coup which would result in ...oration of Walter de la Mare ...lph Hodgson, Henry Tomlin... ...d John Drinkwater. In dis... ...d obscurity, Sassoon is ...d by the clever young chaps ...ntinue to praise Ezra Pound ...he has exposed him in a talk ...to the Bank of England ...y Society in 1935. Bartók's ..."poltergeist music". An ele... ...y Henry Moore would cer... ...er from elephantiasis. He ..."perused" Robert Lowell ...ations include letters from ...puzzled Edwardian friends ...expected visit of a Shers... ...who turns out to be a CID ...om Scotland Yard. These per... ...ude the crustiness, the ner... ...the egotism and the odd ...a forgotten man with ...ome Felicitas charmingly ...as "Ivor Novello profile"— ...ths this book worth reading.

...*Poet's Pilgrimage* force ...der to admit that the later ...been unjustly ignored— ...Kipling that nobody read? ...himself was in two minds. ...and correctly, he ...would seem that the ...my poems amounts to ...ency an exhibition of echo... ..."other minds"; and ...all usual, with me, defi... ...ed full of abstractions." And in 1952 he wrote an "Apologia" which begins:

> My words—that non-surprising choice—
> My thoughts—not found evocative—
> My untransparent tone of voice—
> Forgive.

Later, reading Dylan Thomas, he notes bleakly: "They make my own poverty of language painfully apparent." On the other hand, he argues that he scores "through absence of literary artifice", the "essential simplicity and naturalness" of his language. Unfortunately, his diction contradicts this at every turn: "slavedom", "envisioned", "worldhood", "trophydoms", "enharmonized", "holpen", "influent essence", "unscienced thirst", "unfulfillment", "gloom-girt winds of time", "Aeonian-rapt remoteness", "unmeaningness", "heart-envisioned", "believement", "abidant", "frustrate brain", "indubitant and absolved" and, worst of all, "meditationment". In addition to Milton's disease, Sassoon is afflicted by syntactical rickets:

> Hastes he once more to harmonize and heal?
>
> I know not.

Inversion on the scale of those last poems the reader admires not. "Rogation" in its entirety will convince any reader that these criticisms are not a chance result of random selection. The last two lines of this moribund poem are typical:

> Hope of our humility, resistless Road,
> Beyond our bodements bring beatitude.

Looked at carefully, "Rogation" explains why the Georgians, like the poor, are always with us. Considered unhistorically, the Georgians are those who can never escape their models. In the case of "Rogation" the model is Milton's organ music—as if God spoke only Latin. Familiarity and usage, not originality, are important. One is never surprised by Georgian poetry. A "thou", a "thee" or a "thy", the merest mention of a word like "nescient" is enough to reassure the reader that this is religious poetry. It is significant that Sassoon was proud of his gift for parody.

The same thing applies to much of Sassoon's inferior prose. For example, in *The Old Century*, he writes that when he visited his dying father at Eastbourne "there must have been moments when I half-unconsciously connected the sound of the incoming waves with the idea of death". The idea probably came from Paul Dombey whose spirit was still lurking down the coast at Brighton. In *Sherston's Progress* (1936) he writes (having been shot in the head): "I had been young and exuberant, and now I was just a dying animal, on the verge of oblivion." There is no acknowledgment to Yeats's "Sailing to Byzantium" (1928) because the Georgian never borrows intentionally. It is not a question of plagiarism, rather of vague reminiscence—as in this passage's debt to *Great Expectations*:

> The solicitor used to come down from London for the day. I can remember him carving a duck with evident relish, and saying in somewhat unctuous tones, "Have you considered, my dear Miss Evelyn, the well-worn subject of a school for our young friend on my left?"

This is a mélange of Jaggers and of Pumblechook who addresses Pip as his "young friend" and who passes from the pork to Pip's moral education. In the same way, Sassoon's best war poetry derives from the *Barrack Room Ballads*. But, though Sassoon's views may be more acceptable, he has written nothing as good as "The 'Mary Gloster'" and, from a purely technical point of view, Kipling is plainly superior.

How then did Sassoon produce his one real masterpiece, *Memoirs of an Infantry Officer*? In his other prose works there is a struggle between his originality and his models, in which the stereotypes win. They can be clearly divided. On the one hand, taking *Memoirs of a Fox-hunting Man* and *The Old Century* together, there is the vivid and the accurate. Sassoon notices voices—his mother's "calling voice" of "politeness tinged with reserve", his nanny's ingratiating, legacy-seeking voice "which wasn't the same as her everyday one", the voice which is "more like being read aloud to than talking". He observes the flies buzzing round a horse's ears, the click of a parasol, cook flapping a wasp away from a tin of golden syrup, a man who strolls up and down his lawn like a wicket-keeper changing ends. He reminds us of Signorelli's "Crucifixion" at Sansepolcro when he describes a cloud as "a hooded giant with clumsy expostulating arms". He shows a real world of beeswaxed parquet floors, gate-legged tables, filled with the "soft clatter" of pigeon wings. Its inhabitants wear leather gauntlets to cut the lilac and hang calendars which bring "The Relief of Ladysmith" to their larders.

On the other hand, there are the stale prose rhythms of "time's wavering shadows are falling across the glade". Woodland branches "whisper" through the "sleepy summer afternoon" until the reader takes the soporific hint. Variants of "Elysium" occur eight times. Sassoon stares into the "blue distance" five times. And superficially gruff masters have a twinkle in their eyes three times. This is hardly surprising since they eke out an existence in a world where boys "bag" things, "rag" each other, get into fearful waxes and generally have a ripping time. Perhaps, after all, Sassoon was mistaken and those twinkles were tears? In this world of stereotyped response, all characterization is necessarily at the level of the school magazine's *Valete* column: "Good old Gould! Successive generations of Marlburians. . . ." For the same reason, the village cricket team is chock-a-block with wooden-legged umpires and one-eyed Dickensian wicket-keepers—a ghastly array of "evergreen country characters" that leaves one longing for Hardy's rustics.

It is precisely this uncritical acceptance and conformist prose which prevents *The Old Century* from being compared to the classic account of childhood, *The Portrait of the Artist*—despite their respective heroes' shared fascination with words. And if at moments during *Memoirs of a Fox-hunting Man* one is reminded of the Tolstoy who described Vronsky's race in such daring detail, the impression is quickly undermined by sentimentality. Sometimes Sassoon is so busy conforming that he actually contradicts himself, as when he revisits Edingthorpe in order to reclaim "a transient experience" which he has forgotten. Once there, succumbing to its charms, he writes of its "unforgettable flavour".

With *Memoirs of an Infantry Officer*, though, the uniqueness of the events deprived Sassoon of possible models. As a result, his writing is consistently fresh. His self-scrutiny is candid, critical and humorous. He admits to being irritated by even those he is fond of, like Aunt Evelyn and Barton. He is malicious about an officer who lards his conversation with archaisms like "anent" and "for the nonce". He wonders if shells ever collide in mid-air. The thud of distant shells reminds him of "someone kicking footballs" and, setting out to avenge the dead Kendle, he forgets him entirely as he notices the grating of a grenade-pin on his teeth. But not all the writing is in this serio-comic vein: the "unknown territory in front was dark, and I started at it like a man looking from the side of a ship". If Sassoon had written as well as this consistently, he would have been a figure of real stature. As it is, English literature has one great work from him—almost by accident.

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# To the Editor

## W. H. Auden

Sir,—Alan Pryce-Jones's thoughtful Viewpoint (November 16) contains one error of fact which ought to be corrected, if only to spare scholars and librarians the trouble of tracking down false leads. Mr Pryce-Jones reports that Auden "gave a notebook to the New York Public Library" which contained a "long poem of extravagant obscenity", and that this poem was transmitted by a student to a New York bookshop which eventually published it in a magazine.

Much of this story seems to be based on confused recollections of a printed statement that was, to put it mildly, misleading. It is true that a New York bookseller did print a poem which fits Mr Pryce-Jones's description and which was attributed to Auden—without any documentary evidence and certainly without Auden's consent—but the remainder of the story has no basis in fact. Auden never gave the New York Public Library any of his manuscripts or notebooks—the Library never obtained anything at all from Auden—and none of the Auden material that the Library received from other sources contains anything that could remotely be described as obscene. Mr Pryce-Jones presumably intended to paraphrase the statement printed in the New York bookseller's magazine, which claimed that the poem "is now believed to be in the Morgan Library"—hardly a statement of unequivocal authority. But the Morgan Library has never had any manuscript or typescript or notebook version of this poem: nor, to my knowledge, has any other library.

EDWARD MENDELSON.
Department of English, Yale University, New Haven, Connecticut 06520, USA.

Sir,—About Auden's life and letters: I cannot understand why none of your correspondents has yet mentioned what is surely the decisive consideration, which is that Auden was a figure of such central importance to the intellectual and artistic history of our times; a man so interesting in himself; and will always, above all, be recognized as so great a poet, that it is absolutely certain that his biography will be written: probably many times. If his friends destroy his letters, or any other evidence, they will simply be ensuring that a good biography cannot be written; or rather, that the best biography will inevitably contain a great deal of more or less intelligent conjecture. Is this what they want for him?

Is it what he wanted for himself? The matter is not so open and shut as he seems to have supposed. In the first place, he was evidently much disturbed by the incessant nosing about in Shakespeare's sonnets that goes on. But had he ever considered that if we *knew* who the Dark Lady was, who Mr W. H. was, and what real-life events, if any, lay behind the poems, all the irrelevant and impertinent speculation would necessarily cease? If the facts of a writer's life are clearly established, they will soon cease to be of interest to any except those who really love the works. The only exception I can think of to this rule is Byron, for reasons which need no stating. For the same reason he will remain exceptional.

Then there is the point that Auden himself positively *invites* impertinence. He set a bad example by speculating about J. R. Ackerley's sexual practices (*Forewords and Afterwords*, page 453); he wrote, and allowed to circulate, a brilliant obscene poem, *The Platonic Blow*, which, to put it mildly, would lead the most charitable to certain tentative conclusions about his intimate life; he let his homosexuality become a matter of public record; and, to crown it all, he sketched his own autobiography (*Forewords and Afterwords*, pages 492-524) in a superbly suggestive fashion that is a positive incitement to biographers and historians. These are merely some of the most glaring of his inconsistencies. Or is it his obsession with the destruction of his letters that is the inconsistency? In the case of such a splendidly self-betraying man, it is not unwise to think the latter.

It is anyway clear what will happen if his friends obey his wish. Before very long Auden will become the victim of literary prurience and meddlesomeness of the worst sort; and those who wish to save his honour will be, at the very least, handicapped in his defence because their one weapon, the truth and the means towards establishing it, will be broken or blunted. I say again: Is this what they want for him?

HUGH BROGAN.
St John's College, Cambridge.


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## 'The Bell Jar'

Sir,—All I can do, I am afraid, is offer Mrs Elizabeth Sigmund our sincerest apologies for the dropping of the dedication in our edition of Sylvia Plath's *The Bell Jar* (November 30). It wasn't, I assure her, a deliberate decision; it occurred through sheer inadvertence or, to use another word, carelessness.

We will certainly see that the dedication is included in all future reprints of our cased and paper-covered editions of this novel. I have also written to Harper & Row, who publish *The Bell Jar* in America, to make sure that the dedication goes into their edition if it isn't already there; and I have asked Miss Olwyn Hughes, the literary agent for Sylvia Plath's estate, to inform any publishers of foreign language editions.

May I say again to Mrs Sigmund how deeply sorry we are and ask for her forgiveness.

CHARLES MONTEITH.
Faber & Faber Ltd, 3 Queen Square, London WC1N 3AU.

## English at London

Sir,—After your recent series of articles on English studies in various universities, you may wish to bring your information up to date with the following brief account of the new syllabus at London, which is already being taught in all colleges except University College (which has its own syllabus) and will be examined for the first time in 1976.

Candidates will sit eight papers (formerly ten), of which two—one on Chaucer and his contemporaries, the other on Shakespeare and his contemporaries—are obligatory, except that either may be replaced by two papers asking for closer study, as the candidate opts. Apart from the obligatory papers, three other, chronologically consecutive papers must be chosen from a series ranging from Old English to the present day. Within this series provision is made for closer study of shorter periods or more extended study of longer periods, as desired. The candidate's remaining papers will be chosen from a combined list of the rest of this series and an extensive list of twenty-two special subjects, including drama papers, modern and medieval linguistic or literary options, the Novel, Old Icelandic, Literary Criticism, Classical Background, Bibliography and Anglo-Saxon Archaeology. A prescribed special author may be chosen. For one of the chronologically defined papers candidates may substitute an extended essay. One or two papers, other than special subjects, may be taken at the end of the second year. A university examination in Old English will no longer be required, though students may choose the subject as one of their options. So that they may make an informed choice, they will be taught some Old English in their first year.

As you will see, efforts have been made to offer both a helpful framework and as wide a choice as possible. Of course, not all colleges will be able to offer every option, and prospective students would be advised to make sure that their particular interests are catered for at the college of their choice. No doubt difficulties, foreseen and unforeseen, will arise in the implementation of this new syllabus, and modifications will be made, but it is hoped that the framework will last for some years to come.

G. C. BRITTON.
Chairman, Board of Studies in English, University of London.

## Sod's Law

Sir,—The reviewer of *An Introduction to Confirmation Theory* (October 19), refers to the theory of Sod's Law—but is not his definition too simplistic? Little has been written on this law, and in fact one wonders whether this is its first appearance in print. One has previously heard it stated as follows: the degree of failure is in direct proportion to the effort expended and to the need for success. For example, when one is desirous of making a neat parcel, the string is always 3.14 cm too short. If neither neatness nor care is expended on the operation, the excess of string may even be as great as $3 \times 10^8$ m.

Mathematically, the law takes the form of F = fs. But are there any recently discovered factors which should now be incorporated into this formula? Details of any research into this matter would be received by the writer with interest.

VIVIAN WRIGHT.
South View Cottage, Hunsonby, Penrith, Cumberland.

## William Lambarde

Sir,—In the review (November 23) of Retha M. Warnicke's *William Lambarde, Elizabethan Antiquary (1536-1601)* reference is made to the disputed signature "W. Shakspere" on a copy of Lambarde's *Archaionomia* printed in 1568. It is a book of Anglo-Saxon laws with Latin translations. There is, of course, no evidence whatever that Lambarde and Shakespeare knew one another, and the book was printed some twenty years before Shakespeare arrived in London and twenty-five years before his name was attached to any literary work. Of what possible interest could such a book intended for advanced law students have been to him? I am convinced that the "signature" is a forgery of the late eighteenth century, possibly by William Henry Ireland, the lawyer's clerk, who was guilty of many similar forgeries on the title-pages of Elizabethan and Jacobean books. It is also written that "Mr. Wm. Shakespeare lived at No. 1, Little Crown Street, Westminster, N.B. near Dorset steps". Presumably this refers to the "signature" but houses were not numbered in England before the Act of Parliament for the numbering of houses in 1765.

The copy of the book, which was bought by the Folger Library at Sotheby's in 1938 and was included with three others from the library of Mr W. T. Smedley for £1, had belonged to me. I bought it for 2s 6d at a junk shop at Forest Hill, London. The vellum binding was warped and the pages somewhat damp-stained. I had lent it to Mr Smedley who did not return it. He was a wealthy collector and expert on books of the Shakespeare period and especially interested in the typography. As he was elderly and an invalid I did not ask him more than once to return my book, which I considered of little value in view of its condition, and I was convinced then, as I am now, that the "signature" and the note as to Shakespeare's address were not to be taken seriously.

RODERICK EAGLE.
27 Avenue Road, Falmouth, Cornwall.

## American Philosophers

Sir,—Your friendly reviewer of my three books, *Science and Sentiment in America*, *Documents in the History of American Philosophy*, and *Pragmatism and the American Mind* (November 16), mentions my failure to treat a man who is apparently one of his favourite American philosophers, the author of *A Treatise on Language* (1836). Unfortunately, however, he identifies the philosopher as William Jennings Bryan rather than as Alexander Bryan Johnson. Perhaps your reviewer thinks that Alexander Bryan Johnson was President Woodrow Wilson's Secretary of State and the man who said: "You shall not crucify mankind on a cross of gold."

MORTON WHITE.
The Institute for Advanced Study, Princeton, New Jersey 08540, USA.

## Handwriting of Italian Humanists

Sir,—As representative of the Association Internationale de Bibliophilie, who commissioned the work, may I thank you for the space you gave to a review (October 19) of the first fascicule of A. C. de la Mare's *The Handwriting of Italian Humanists*. The plan is that the work should be completed in two volumes, each of five fascicules. It is hoped to deal with eight humanist hands in each fascicule and to include towards the end of the work reproductions of some unidentified hands that are frequently encountered in the hope that other investigators may eventually be able to identify them.

No one can forecast to what extent printing costs will rise while the work is in progress, but the plan is to make future fascicules slimmer than the first, and to aim at a total expense nearer £250 than the £500 your reviewer forecasts.

A. R. A. HOBSON.
c/o Sotheby & Co, 34 New Bond Street, London W1A 2AA.

## 'Victoria Cross Battles'

Sir,—The reviewer of C. E. Lucas Phillips's *Victoria Cross Battles of the Second World War* (November 23) is wrong to say that the Victoria Crosses awarded to Lieutenant D. Cameron, RNR and Lieutenant B. C. G. Place were for midget submarine attacks on the Scharnhorst. She had actually moved from her normal berth to carry out exercises farther down Altenfiord when the attack took place on December 22, 1943. Both X6 (Cameron) and X7 (Place) were detailed to attack the Tirpitz: and they did so.

S. W. ROSKILL.
Churchill College, Cambridge CB3 0DS.

Sir,—Please can we not bury one old chestnut once and for all? In the review of C. E. Lucas Phillips's *Victoria Cross Battles of the Second World War* (November 23), we find your reviewer stating that "they never used parachutists again in their proper role" after the Germans suffered heavy losses in Crete during May 1941. Please ask him to examine the battle for Leros in November 1943. It was another "close run thing" but the result was the same, the parachutists tipped the scales and Britain lost the island.

PETER C. SMITH.
35 St John's Close, Needingworth, Huntingdon PE17 3TT.

* Our reviewer writes: Captain Roskill is, of course, correct. The original intention of the operation was to attack both the Scharnhorst and the Tirpitz but it proved impossible to attack the former for the reason he gives. This is brought out plainly in the book; the accidental substitution of one name for the other is my fault.

To bury an old chestnut, as Mr. Smith proposes, is not likely to be a very fruitful procedure. It ... not be necessary to ask ... examine the battle for Leros, ... the details of which I have been ... acquainted. It would have been ... to add a brief qualifying refer... to Leros; but this small-scale op... tion was not at all the sort of ... I had in mind since by far the gre... part of the Germans who lande... the island came by sea. The fact ... a comparatively small number ... parachutists dropped as well ... not affect my point which is ... same as the one made by J. M... Gwyer in Volume III of the "His... of the Second World War", Gr... Strategy (page 172): "The A... could not then know [i.e. in ... 1941] that German losses in C... had been so heavy that no airb... operations on the same scale w... ever be attempted again. Gen... Freyberg and his troops, though ... lost the battle of Crete, may ... have won the more important ba... of Malta."

## 'Shakespeare's Pagan World'

Sir,—J. L. Simmon's *Shakespear[e's] Pagan World, The Roman Traged[ies]* was recently advertised (*TLS*, N[ov]ember 9) by our friends and c[ol]leagues, the University Press of V[ir]ginia to appear shortly. It may b[e] intending purchasers and readers [in] Great Britain and the Commonwe[alth] to know that we shall be privile[ged] to publish this book here on Ma[rch] 18 next.

JOHN SPIERS.
Harvester Press Ltd, 50 Gr... Parade, Brighton, Sussex BN2 2QA.

## British Council Annual Report

Sir,—I am very sorry that there ... an error in the British Counc[il] Annual Report for 1972/73.

Most unfortunately, in the list ... Books Division Departments on p... 46, the Low-Priced Books, Depa[rt]ment, Director, Mr J. C. Bayl... OBE, has been omitted. As this ... puzzle members of the book tr[ade] who already know that the Lo[w]-Priced Books Department, resp[on]sible for the English Language B[ook] Society's Low-Priced Books Sche[me] transferred from the Central Of[fice] of Information to the British Co[un]cil on April 1, 1973, we should app[re]ciate it if you would publish ... letter so that as many as possible ... the copies of the report sent to p[ub]lishers may be suitably amended.

D. J. COLLIHOLE.
Books Division, The British Co[un]cil, Albion House, 59 New Oxf[ord] Street, London WC1A 1BP.


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# ...he architect of consensus?

...GOMERY HYDE:
...: The Unexpected Prime ...
...-Davis, MacGibbon. £6.95.

...ous letter written shortly ... his death, in 1967, Lord ..., Baldwin's one-time Chief ... of him: "Baldwin was ... and should remain so." ...enge is tempting: Mont... Hyde's is the second large ...ince then to attempt a revi... the hostile verdict pro... by Baldwin's original, ... biographer, G. M. Young, ... unfavourable climate of ... of the early 1950s, and it ... a time when revisionist ...-political as well as econo... progressed further than ... seemed possible when ... died, clouded in recrimina... his supposed failure to pre... the Second World War.

...Baldwin: *The Unexpected* ...Minister is not a "life and ...d, in its concentration on ...'s personality and its copious ...contemporary *aperçus*, avoids ... the current debate about the ... significance of the inter... While Baldwin is depicted ... political man, the context ..., and the political system ...mitted him three terms of ... Prime Minister, are not analysed. Mr Hyde's final ... that of G. M. Trevelyan: ...udes the most human and ... all our Prime Ministers." ... pattern of the book high... the well-known scenes—the ... Club meeting, the General ... attacks of the Press Lords ...'s leadership, and espe... the Abdication, in order to ... qualities needed for survi... compromise. Baldwin's gift ...ship is seen partly as flair ...mmodation and partly as a ... of the national interest ... be described as awareness ...sibility of consensus. "Sly, ... sly!" was Austen Chamberlain's hypothetical chapter-heading for Baldwin's handling of political affairs.

These customary judgments lead to a series of accepted and acceptable verdicts. What the book lacks in historical perspective is made up by the picture of Baldwin in many moods, between the nervous exhaustion after the General Strike and the superbly confident assault on Beaverbrook and Rothermere at the St George's by-election. A number of relatively new sources, among them the private papers of the Chamberlains and the Attorney-General, Sir Donald Somervell, offer valuable insight, though one may question both the importance of the long and acerbic correspondence between Baldwin and the aggrieved Lord Londonderry, the ineffective Air Minister whom he dismissed in 1935, and the space devoted to the Abdication. That perennially over-subscribed episode has surely by now been exhausted, except for what can be deduced about the social and political assumptions of the participants.

Mr Hyde, as a former MP should be, is excellent in unravelling political history. Complicated episodes, such as the 1931 crisis and the formation of the National Government, came across with lucidity and wit. The research has been detailed and painstaking; yet there are strange elisions: the quarrel with the United States over cruiser strengths at Geneva in 1927 surely involved fundamental British interests, if only because of the demands of the Pacific Dominions for Imperial defence? Similarly, the well-known East Fulham by-election in 1934 is seen as an isolated incident rather than in the context of an eighteen-month series of by-election swings against the Government, of from 18 to 25 per cent, largely on the peace issue—an indicator which, more than anything else, forced Baldwin to delay an election on the rearmament question until the end of 1935.

More seriously, this Baldwin lacks the dimension of motive. The story of the Carlton Club meeting gives little to answer why the junior Conservative ministers revolted, or what conception of party they upheld against Lloyd George's vision of perpetual coalition. The negotiations, and the negotiating positions before the General Strike are cut short—the secret visit of Pugh, general secretary of the TUC, to Chequers is omitted entirely—so that it becomes hard to see that great conflict as more than another industrial dispute. The cruiser crisis, so arrogantly launched by Churchill in 1925, is not mentioned, nor the gradual shift late in Baldwin's second Government towards state intervention and aid to industry.

Selection is a matter of opinion—Mr Hyde quotes Churchill: "If Baldwin's career was to be painted, it would need a very large canvas, very large indeed." Despite its 600 pages this canvas is the work of a miniaturist, admirably revealing, say, the dilemma of Austen Chamberlain faced with Baldwin's blandishments during the Hoare-Laval debate; but on rearmament, possibly the key issue in assessing Baldwin's historical reputation, oddly unbalanced, being almost wholly written from the point of view of House of Commons politics.

The vital part played by the Defence Requirements Committee in defining Germany as the major enemy, early in 1934, and the opposed views of Neville Chamberlain and Baldwin about the nature and scope of consequent rearmament, which were argued out in Cabinet committees and which informed all subsequent strategy, are too easily submerged in the sterile discussion about the statistics of front-line aircraft bandied about on the floor of the House of Commons. Policy was not made there, and it is Baldwin's responsibility for policy which matters. The illusion that the Chamber witnesses great events dies hard, but Hansard is no substitute for the minutes of inner Cabinet committees. Likewise, the constraints which hedge a Prime Minister's freedom, like the actions of France and the inaction of the American State Department over sanctions towards Italy, can be assessed only in the light of the discussion which took place while policy actually was being made.

In spite of perhaps undue reliance on the opinions of a limited range of sources, a realistic assessment of Baldwin emerges which would have been immediately recognizable to his contemporaries. It leaves unanswered certain large questions. Of his mastery of broadcasting and spoken English, for example, there is no doubt; yet did his vision of an ideal England (owing much to William Morris and Blatchford) strike his audiences as archaic or did it actually mould the political language of the interwar years? "Those days are dead, Prime Minister", a Labour MP said after one famous speech on industrial relations. How, again, could a leader who took his party in one decade into the failure of the tariff election, and in the next into the Hoare-Laval business, survive where the more obviously gifted Lloyd George fell? Colleagues and enemies acknowledged a force that Beaverbrook called ruthlessness, Churchill cunning, Austen Chamberlain "accident of accident". These are not easily compatible. What of Baldwin's impact on British politics and public life? He claimed to have cleaned up the corruption of the Coalition, put the Press Lords in their place, opened party careers to men lacking inherited wealth, and to have kept open in the parliamentary system a place for the diminished Labour Party after 1931, despite the leftward swing to revolutionary socialism. Was he an architect of what became known as the "consensus" politics of the mid-century; or is that, in retrospect, an illusion?


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# Up the clique

The Diaries of Sir Robert Bruce Lockhart
Volume One, 1915-1938
Edited by Kenneth Young
436pp plus 29 plates. Macmillan. £5.95.

A generation ago the name of Robert Bruce Lockhart was something of a legend. His adventures in Russia during the Bolshevik Revolution had become known through his best-seller, *Memoirs of a British Agent*. Several later books, mostly autobiographical in character, were also successful. He was a notable opponent of Appeasement during the 1930s. His romantic championship of Czechoslovakia, based on a warm friendship with Beneš and the younger Masaryk, won him great credit, especially after the Munich agreement in 1938. He knew Central Europe, from his experience as a banker and journalist, better than almost any of his contemporaries. Altogether his life seemed extraordinarily interesting, and his extravert personality and ready pen made him an attractive chronicler of an unattractive age. Yet the publication of his diaries is unlikely to enhance his reputation.

It is true that the first fifty pages of this first volume are admirable. Twenty of them summarize his life story. Kenneth Young writes sympathetically of his unfulfilled youth in Scotland and Malaya before he found his vocation, improbably enough, in the Consular Service. This took him to Moscow in 1912, and it is there that the diaries begin in 1915. He was an eye-witness of the February, but not the October, revolution in 1917, and he returned in 1918 as the first unofficial Agent of the British Government to the Bolsheviks, who arrested him and nearly had him shot. Apart from the intrinsic drama of his experiences, the diaries are particularly valuable for beginning well before the Revolution, so that names like Kerensky and Gorky become familiar at a time when they had not yet made much impact outside Russia. At this early stage, however, the diary is brief and scrappy. It needed to be filled out from memory when Lockhart wrote his *Memoirs*, and nothing new will be found in it today. The later years, after a gap from 1920 to 1922, are much more substantial and far less valuable. One would gladly have sacrificed the last 350 pages of this volume for another ten or twenty pages of the years between 1912 and 1920.

Mr Young continues to be charitably understanding towards Lockhart between the wars, as presumably any biographer must be towards his subject unless he has deliberately chosen a monster like Hitler. But it is difficult to see any merit in the diaries themselves. They are not redeemed, as those of Harold Nicolson and Evelyn Waugh were, by any literary merit. They are as trivial in content as those of "Chips" Channon. Lockhart jotted down any silly gossip that came his way without any sense of political judgment or social awareness. He recorded with more self-pity than disapproval his own life of debauchery, drunkenness and debt. He made himself at home in the "fast set" which passed for Society with a vulgar snobbishness and no sense of discrimination. In between whiles he worked hard and wrote well: in particular, he was a marvellous linguist. But he shamefully wasted his great talents, and he knew it. What is questionable is whether such a man's diaries are worth publishing at all.

The justification is presumably that they present a social picture of the age. It cannot be said that Lockhart adds any but insignificant details to a picture which has already been presented almost literally *ad nauseam*. The stratum of the society of the 1930s in which Lockhart moved was perhaps one degree less nauseating than that of Waugh, though they overlapped sufficiently for Waugh to make two passing references to Lockhart in his own diaries. There is a slightly more political flavour about Lockhart's world, but he reports it with less judgment than Nicolson, who was his colleague in working for Lord Beaverbrook. Perhaps the one merit in his diaries, and the justification for publishing them on a massive scale, lies in a cumulative impression which would not emerge so clearly from excerpts: that Britain was dominated in the interwar years by a rich, selfish, decadent clique which was not aware that the British people existed. Even the great debate about Fascism and the Dictators was merely a schism within the clique; and those who took the better side in the debate were not much more admirable than the others. Indeed, it might be argued that Oswald Mosley showed more understanding of the British people than Winston Churchill.

Of course a few exceptions can be found, but not among the class that determined the social and political character of Britain. Churchill, Eden and a handful of relatively junior officials in the Foreign Service emerge with credit from Lockhart's diaries; but, despite his own anxieties and disgust, most of his time seems to have been spent in the frivolous and irresponsible company of what passed for a ruling class.

The first volume of his diaries ends in 1938, so that it is possible to assume optimistically that the redemption is still to come. It can only be said that there is a very poor record to be redeemed.

Helmut Heiber's *Joseph Goebbels*, which was first published in Germany in 1962 and reprinted as a paperback in 1965, has been translated by John K. Dickinson (387pp. Hale. £3.50). The text has been slightly shortened, without detriment, and reads naturally, though an occasional Americanism catches the eye. When the book first appeared it was authoritative, and it is probably still the best available treatment. But some significant material has emerged during the intervening decade (notably the records of Goebbels's Daily Conferences from 1941 to 1943 and the secret SD reports on Home Morale), and not even the bibliography has been brought up to date.


December Books

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BATSFORD

# The voice of Nanpur

PRAFULLA MOHANTI :

My Village, My Life

232pp. Davis-Poynter. £3.50.

Most books about life in present-day India are written from the outside—either by Western observers or, if by Indians, by those Westernized enough to have become thoroughly detached from the people and places they describe. Prafulla Mohanti is not detached, but deeply involved. He is the youngest son of a peasant family in a remote village in Orissa, one of the least developed Indian States, and he is the only inhabitant of his village—Nanpur—to have travelled widely outside it and the only one to have acquired a Western education.

Other inhabitants, as he tells us, have found work at Cuttack, the nearest town, or even in Calcutta, leaving their families in the village and returning to them when they could; but Mr Mohanti, uniquely, won a scholarship to study architecture in Bombay and then moved to England where, after gaining a diploma in town planning, he worked for four years in the 1960s as an architect-planner with the London County Council. He has since become a painter and a dancer, and now a writer.

This sounds very like the career of any Westernized Indian, but Mr Mohanti has never cut himself off, emotionally or physically, from his village in Orissa. He has returned regularly, and still does, to the life of simple values and ritual relationships from which he came, and often for long periods. He undoubtedly finds simultaneous existence within two such different cultures a strain, and is uncomfortably aware, when he returns to Orissa, that his family and follow-villagers cannot comprehend his external preoccupations and allegiances; yet his deepest loyalties remain with them and his passionate concern is with their problems.

These are very great, as *My Village, My Life* makes plain. They derive from the natural forces of which rural India is perpetually the victim, especially floods and cyclones—Nanpur is on a low-lying river bank where much of its cultivated land, and the crops it bears, suffer almost seasonal inundation—they derive from the corruption and bureaucratic inefficiency of local government, from neglect by state and central governments and from the difficulty of adapting the age-old way of village life to modern innovations, technical and social.

Yet his book is far from reflecting despair, or even, beyond a certain degree, complaint. One of the impressive things that emerges from Mr Mohanti's account of his own people is their resignation—a quality, of course, no longer praiseworthy when it degenerates into apathy, but illuminated in this instance by a serenity, enviable to a Westener, which prevents physical privation from being incompatible with interior happiness. This is rooted in the Hindu religion and the fatalistic philosophy demanded by it; also in the sense of common obligations that is bred in a long-established village community.

Nor is his book, except by implication, a plea for this or that measure to improve the villagers' often miserable conditions. He has simply attempted a portrait of his village and of the life lived in it, and he has succeeded brilliantly and movingly. He has done for Nanpur village precisely what Ronald Blythe did for the East Anglian village that he called Akenfield in his remarkable book of that name. Mr Mohanti has followed the same method exactly; and advantageously, since it is a revealing method which enables individual villagers to speak for themselves. Chapter by chapter he portrays a different aspect of village life: "Marriage and the Joint Family"; "Festivals and Fasts"; "The Farmer"; "Shops, Markets and Moneylenders"; "The Cow"; "Food, Drink and Drugs"; "Women"; "Education"; "Religion and Superstition"; "Untouchables". And, as with *Akenfield*, in each chapter much of the information is conveyed through verbatim reports of conversations and interviews, the villagers' traditions and attitudes, as well as their personalities, becoming wonderfully clear when given in their own words.

These words are simple, being the translated thoughts of simple—often unlettered—people. Mr Mohanti's writing is simple, too. Unlike many educated Indians who show their enjoyment of their command of English by a display of complicated syntax, metaphor and allusion, he writes in short, simple sentences with a cumulative density of effect that no literary elaboration could improve on. The book is embellished by the author's own line drawings.

The portrait he gives is of a hierarchical society, with everyone occupying his place with equal dignity whether it is low or high. The caste system is not only accepted but approved of. But it is a society being shaken apart by changes, and if there is an undercurrent of pessimism in Mr Mohanti's account of it, this is because there is little sign of the modern world discovering how to put a new stability and self-sufficiency into the structure it is inevitably destroying. The old crafts are being allowed to lapse and the old rituals to lose their significance, and nothing replaces them. In spite of the "green revolution"—and through influences outside the villagers' control—crops that once gave them a living can now barely keep them from starvation. The land that could feed them is periodically rendered useless; although capital, which the villagers have not got, spent on irrigation could transform the whole village economy.

Two things emerge from this book above all others: the all-pervading, inescapable poverty of rural India and the remoteness from the village people of the governmental authorities, at whatever level, in whose hands their welfare lies. These are in fact the basic problems of India since, in spite of the recent terrifying growth of cities, 80 per cent of the population still live in rural areas. In the villagers' endurance and resilience lies the strength of India, and one of Mr Mohanti's achievements is that the reader is made to understand how this can be. Another is that through his affection for his own villagers he is able to suggest that their fundamental goodness offers grounds for hope, even though, in the conditions in which he shows them suffering, hope should logically have long ago been occluded by despair.

# As it is

JOHN KEAY :

Into India

202pp. John Murray. £3.50.

This is a book which will be useful to any intending visitor to India, whether for business or pleasure. John Keay, a frequent traveller there himself, boldly sets out to describe, explain and illuminate the amazing diversities of the Indian scene in a mere 200 pages; the extent to which he succeeds is remarkable.

Mr Keay dives cheerfully into the deep waters of Indian history; he muses on the multicoloured patchwork of religious practice; he scans the political panorama, and casts a sidelong glance at economic development. In the process he makes a few mistakes, draws some questionable conclusions, and passes an occasional harsh judgment, but he also manages to convey with admirable vividness the pleasures, excitements and frustrations awaiting the foreigner in India. It is all done in excellent humour with just the correct dash of balancing acidity:

> In India things happen slowly. Untouchability has been abolished for twenty-five years. Instead of fifty million Untouchables there are now seventy-five million ex-Untouchables of whom nine-tenths are no better off than before. Neither disintegration nor revolution nor the great leap forward come as quickly as the pundits predict. Books about India as it is tend to be up to date for longer than those which try to anticipate what it may become.

One of the great merits of this book is the total acceptance of people's right to be different; irritation that Indians insist on being different has been the spur for far too many books, including several by distinguished Indian authors. Mr Keay begins by preparing the visitor for some of the hurdles to be cleared before travel in India can ... properly enjoyed.

Forget the invention of ... lavatory, he says; as you ... up the blinds of your ... carriage to welcome the ... over the lush countryside, the ... citement is rudely shattered ... row of bare bottoms lining the ... and the sight of crouching ... deep in the cornfields. With ... regularity of clockwork, says ... Keay, the bowels of a nation are ... the move and by breakfast time ... million people have made their ... tribution to the countryside. ... also warns visitors that they ... have to come to accept spit... scratching and staring as in no ... intending offence. The rewards ... acquiring such tolerance—which ... rare indeed among writers on ... —are moments of such intense ... arresting beauty that all ... poverty, heat and sickness are ... gotten.

What of India's notorious poverty? Mr Keay does his best to put it ... a decent perspective, and he ... perly warns against pity aroused ... what appears to be rural depriva... but is in fact a taste for simpl... and an understanding of how to c... with an extremely trying clim... "I should hate to be thought g... of romanticising poverty", he wr... "but there is about the rural pov... of India great beauty as well as ... ness." Nobody who has spent ... time in India, except perhaps an ... cultural economist, would qu... with that.

Mr Keay's reflections on the ... mysteries of Hinduism and ... effects of the caste system may ... prise and enlighten many Wes... ers; he seems to have been e... where in India and he illumi... many an intriguing situation w... few deft phrases. Not all In... will warm to every word in ... book (for example, his sugge... that they are recognizable ... gentle, excitable and slightly ... people), but it will certainly ... to warm many outsiders to ... variety and fascination of a u... country and its inhabitants.


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# Signal failure

DHANANJAY KEER :

Mahatma Gandhi

Political Saint and Unarmed Prophet.

819pp. Bombay : Popular Prakashan. Rs80.

J. BANDYOPADHYAYA :

Mao Tse-Tung and Gandhi

156pp. Calcutta : Allied Publishers.

Both Dhananjay Keer and J. Bandyopadhyaya are well-known in India. Mr Keer has made his name as a biographer; his studies of Veer Savarkar, Dr Ambedkar, Lokmanya Tilak and Mahatma Jotirao Phooley (an almost forgotten social reformer whose example inspired many better-known figures) have won him a high decoration from the Indian Government. Dr Bandyopadhyaya, after a distinguished career in his country's foreign service, has published important studies on international communism in relation to Indian nationalism, on the importance of ideology in politics, and on the factors which dictate Indian foreign policy. So both writers are acknowledged masters in their fields, and these two books supplement each other very well, for while Mr Keer is concerned primarily with Gandhi as a factor in the growth of Indian nationalism, Dr Bandyopadhyaya sets the Mahatma in perspective as a factor in international political thought and action.

The literature which has grown up round the figure of Gandhi is as impressive in bulk as it is unequal in quality; and it is as well to state at once that Mr Keer's scholarly and compendious book is by far the best thing for the ordinary reader that has been written about Gandhi. All the important facts are there; but the main outline is never blurred by irrelevant detail. Mr Keer's attitude, while amply sympathetic to a great figure, is detached and judicial. Was Gandhi a failure? He himself chose as his epitaph: "He tried but signally failed"; and anyone who looks today at the India which he helped so greatly to attain independence must admit that he is no longer a living influence in the statecraft of a country which has fought three considerable wars since his death. What, indeed, would he have thought of the Machiavellian mixture of force and artifice which detached Bangladesh from Pakistan? And was not Graham Wallace right in holding that India might well have cause to regret Gandhi's failure to temper his instincts with reason? As it happened, India broke completely away from his doctrines; had she not done so, Gandhi's horror of industrialization in all its forms would alone have proved an intolerable handicap to a developing nation.

Yet, when all this is admitted, may it not be that Gandhi's insistences on the supremacy of spiritual values and on the power of non-violence have yet to come into their own? It is at this point that Dr Bandyopadhyaya joins in the argument. His comparison between Gandhi and Mao-Tse-tung clearly brings out the possibility, among the rising generation of all nations, of a growing revolt against the conceptions of power politics which dominate international affairs. The young are becoming sated with material things; they are seeking spiritual values. It may be that the last word, after all, will be Gandhi's. But this will take time.


# KNOW THE PRICES FOR "WANTED" BOOKS

The 1971 Annual (Volume 77)

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# Design and production in America

## BY JAMES WELLS

[Wh]en the *Times Literary Supplement* issued its last Book Production Number ten years ago the writer of the article on book design and production in the United States was on the whole quite sanguine. Books were selling well, printing and publishing were considered growth industries on Wall Street, and libraries and publishers were the beneficiaries of considerable Federal support. Today's picture is less bright. Federal grants to education, including those to libraries, have been cut sharply, although Congress has refused to be as mean as the Administration would like. The question of the funds that Congress has allocated and that the Administration has refused to spend has not yet been adjudicated—however... administrations, and their politics... But even if government support should continue, school and university enrolments are dropping as a demographic result of the pill. Publishers, faced with rising costs and static sales, are applying their own birth-control methods: reducing the size and frequency of their lists, seeking cheaper printing methods, cutting editorial staff and such perquisites as travel and entertainment. The university presses have been particularly hard hit, as university administrators have decided that they become self-supporting, or at least that they draw smaller subsidies. Two have already closed; several others are reduced; some have new direc[tors].

...book production has remained comparatively stable in the last few years, increasing at about ... per cent per annum (it had been growing at a rate of about 8 per cent), but profits have levelled off or dropped, especially among the large subscription publishers of encyclopedias and other reference works. Not only has it been difficult to maintain sales in a time of inflation when large, expensive sets are considered luxuries, but payments have become a problem. Coaling off ... a mobile population, a new reluctance to pay bills promptly or to pay them at all are among the complaints one hears from salesmen; since most sets are paid for over periods of two years or more there is ample time for difficulties to arise. In addition, manufacturing and editorial costs continue to rise, and it is difficult to ... costs in sets which, despite periodic revisions, are designed to ... much the same and to contain the same amount of text and ... year after year.

The most prosperous segment of the publishing industry in recent years has been the book clubs and the direct-mail purveyors, with their emphasis on large, carefully compiled and maintained mailing lists, heavy advertising budgets, and a shrewd choice of works which are pleasant to look at, not too hard to read and which may succeed by catching a large general market or one of many smaller, highly specialized ones. Time-Life has done notably well with, for instance, books on science, art, and history, as well as cook-books combining gastronomy with travel. The American who discovers in Paris, Rome ... that he likes foreign food as well as foreign sights can try to ... the former when he gets home. There are clubs for the serious student of history, economics, or psychology as well as the reader who prefers thrillers, sports, or gardening; all seem to be doing fairly well. The same special-interest phenomenon has occurred in magazine publishing. While *Life*, *Look*, and other glossies have folded, new magazines dealing with money, wine, food, stereo and high-fidelity, cars, and other popular subjects seem to be doing well—and every month produces another imitation of *Playboy*, complete with centrefold.

The past decade has seen numerous technological changes, many of which are still too costly to be widely used. This is especially true of composition, where batteries of electronic devices can scan typed copy, set it, justify, cast off, make up columns, hold for future use and, in fact, produce proofs of exemplary sharpness and even of some typographic elegance. But such equipment, with its high research and development costs, requires very heavy capital investment, and few publishers have yet been interested enough in the speed with which it works to be willing to pay for its ... office. So far it has been used chiefly for stock tables, air-line timetables, mail-order catalogues, and other frequently revised tabular matter where a combination of ... and speed of revision ... attractive. A few ...

programs have been written for the production of paperbacks, mainly series of textbooks, but designers are apparently reluctant to surrender their freedom of choice of typeface, column-width and the like in order to use them. The printing unions have reached agreement with a few composition houses who have installed such equipment allowing concessions on its use, in return for guarantees that present personnel will not be made redundant—an indication that they realize its widespread use is coming.

Recent changes in the American economy, reflecting the weakness of the dollar relative to other currencies, as well as inflation both at home and abroad, have also begun to affect production. There has been a marked slowdown in the purchase of composition abroad and in the use of foreign colour work. It is now frequently cheaper to buy at home; moreover, the delays and frustrations inevitable when working by mail can be avoided. The trend towards increased use of offset continues, especially since publishers are reluctant to print and stock large editions. Even university presses today remainder comparatively soon (generally by direct mail, by bargain sales held on campus, or by a combination of the two), although unlike trade houses they are apt to hold back part of the edition for late buyers or new institutions. But, should they miscalculate, it is comparatively easy to reprint small editions by offset.

The commercial reprint houses who had a field day during the period of large library budgets, based on Federal grants which were often allocated late and had to be spent quickly, and of new institutions with empty shelves, have fallen on comparatively lean times. Sales have dropped off sharply; marginal firms have given up; and titles announced, in order to stake out a claim on them, have never appeared. The proprietors of one initially highly successful firm, with warehouses full of unsold books, have been trying to sell the business for years, with no takers. Publishers who have attempted to select and issue large collections on fashionable subjects (Black studies, women's liberation, radicalism, whatever looked like next year's vogue) have been particularly affected. Owners of rare material have been reluctant to lend fragile materials which were often damaged during photography, especially since they were not offered any part of the profit: librarians have begun to decide they prefer tailoring their own collections to buying ready-made ones; readers were distressed to find that reproduction was often poor, or that incomplete or made-up copies had been reproduced in facsimile.

While the conventional reprint business has fallen a victim of reduced library budgets, there has been much activity in the production of microfilm and microfiche editions—not only for reprints, but even for new titles. There are numerous attractions to this kind of publishing: the cost of preparation is small, particularly if inexpensive typewriter and other near-type composition is used; large editions are not required, since even single copy orders can be filled quickly and inexpensively from stored negatives; there is no need to keep capital tied up in unsold copies, or to build additional warehouse space for them. Recent microfiche works include a profusely illustrated study of Victorian bookbinding style, with excellent full-colour photographs, whose cost would have been prohibitive if it had been issued in a conventional format. Another is a technical, highly specialized monograph on the roots of Indian nationalism. The first sells for $4, on four cards, the latter for $6, on six. The drawback, so far, is the reluctance of potential users to buy the necessary microfilm or microfiche readers, even though they are available for as little as $100. Few sales have been made, except to libraries, which are attracted not only by the low cost of the books but by the enormous savings in storage space allowed by miniaturization. As in conventional reprints, attempts to force the purchase of large, expensive sets of such texts have not been very successful, and it remains to be seen whether single-copies can be sold profitably.

Small printers and private presses continue to be active; as the older ones go out of business, new ones arise. Joseph Blumenthal's Spiral Press, which produced handsome and appropriate work in New York for several decades, recently closed; so did Clarke and Way. The New England tradition of solid work and conservative taste has lasted, although the printing industry, like much other New England industry, has lost a good deal of its market to areas with lower wages and production costs—mainly the South. Roderick Stinehour (often in association with the Meriden Gravure Company) prints scholarly books, bibliographies, monographs, and catalogues, particularly when fine facsimile or colour work is required. David Godine, who is a publisher as well as printer, has assembled a crew of talented young designers and craftsmen, many from the art schools of the area, which has done some notable work. The Plantin Press of Mr and Mrs Saul Marks, in Los Angeles, remains among the best printing shops in the country, turning out books, catalogues, and ephemeral printing of uniformly high quality, discreet, appropriate, and notable for excellent presswork, especially in colour reproduction. Grant Dahlstrom, Lawton Kennedy and his son, Alfred Kennedy, and Ward Ritchie are among other California printers who print for profit as well as pleasure.

Robert Grabhorn, the dean of the California fine printers, died a few months ago: the Grabhorn-Hoyem Press, which he operated with Andrew Hoyem, will continue under the title of Andrew Hoyem, Printer. Jack Werner Stauffacher has revived his Greenwood Press, in San Francisco, and Adrian Wilson prints an occasional book, but neither devotes his full time to printing—teaching and designing for other publishers provide their livelihood. This is true of most of those who print limited editions by hand, or with power equipment, for that matter. Mr and Mrs Lewis Allen, from their press at Kentfield, California, publish books in the old private press tradition: printed by hand, using specially designed initials and border pieces, on sumptuous papers; lavish margins and an emphasis on *luxe*. hand binding.

Walter Hamady, of the Perishable Press at Madison, Wisconsin, teaches at the University of Wisconsin. A papermaker as well as a printer, he generally limits himself to using his own papers, not always the most responsive printing surfaces. His list tends towards modern writers and modern illustrators, and generally shows considerable wit and taste. Harry Duncan has recently moved his Cummington Press from the University of Iowa to the University of Nebraska at Omaha, where he plans to continue the press's tradition of handprinting fine books in limited editions, using handmade paper, foundry type, and contemporary illustrators. Kim Merker's Stone Wall Press continues at Iowa City, after a brief holiday at the University of Illinois, Urbana. Mr Merker's books, usually of contemporary poetry, frequently printed in Van Krimpen's types (a taste he shares with Mr Duncan, with whom he studied), are marked by elegance of design and execution, as well as by editorial acumen. Leonard Baskin's Gehenna Press, after a lull of several years, has just announced its most ambitious venture: a massive edition of Shakespeare, illustrated by Mr Baskin, each play a separate large folio from type set by hand in California

Henry Morris, whose Bird and Bull Press has issued some very stylish and very interesting books, has no academic affiliation. A papermaker, like Mr Hamady, his texts often have to do with some aspect of papermaking history or literature. Leonard Bahr's Adagio Press, in Michigan, issues small books and pamphlets, generally on typographical or bibliophilic subjects, which achieve elegance through restraint. R. Hunter Middleton's Cherryburn Press, in Chicago, specializes in the printing of Bewick and Bewickiana, as one would expect from a venture named for Bewick's birthplace. Mr Middleton has developed ingenious make-ready methods by which, using soft papers, he produces extraordinarily sharp and clear impressions from Bewick's original blocks.

In a recent New York *Times* review of the Morgan Library exhibition on "The Art of the Printed Book", chosen by Joseph Blumenthal, who also designed and wrote its excellent and majestic catalogue printed by Stinehour and Meriden, Mr Blumenthal was interviewed and spoke of the sad decline in recent American book printing: poor quality materials, especially paper, poor workmanship, uninspired design. Alas, it is hard to disagree with him. One hopes this will prove a temporary phenomenon.


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# Man of Rome

DARIO BELLEZZA :

Il carnefice

156pp. Milan : Garzanti. L 2,300.

Dario Bellezza is a Roman poet of twenty-nine who has published two novels, *Lettere da Sodoma* last year and *Il carnefice* this. A *carnefice* is not a mild-mannered butcher who sells chops but a butcher in the sense of executioner, torturer ; and like its predecessor this novel deals with the homosexual world of Rome, its torturers and tortured, its saints and its damned. One of its main characters, a painter who lives in the same flat as the narrator, is indeed known as Santa, because she seems to have no sex life ; and the eschatologically named Dies Irae is another important character, but one who remains offstage ; a journalist who hates everyone, has mysteriously vanished, yet continues to haunt the already much-haunted hero.

These are the only women in a story peopled by males (boys, men, lovers past, present or possibly future) who move in and out of the action through the city within a city that is drug-ridden, homosexual Rome ; musical names like Cristiano or Luiso, Arturo or Lorenzo, Daniele or Rinaldo ; diminutivized names like Maurizietto, Claudietto, Mariuccio, Ninetto ; or the occasional thumping Anglo-Saxon intruder like Jim. It is a small world, circular and repetitive, full (like the style) of cult names and shared memories, of films long past or recent and references to real people. Some take drugs, some steal, and two youngsters bent on vengeance are coming to get the narrator, who keeps moving house yet is bound to be caught when the space he moves in is so small, and the people's lives in it overlap with his.

The tone the narrator uses is more personal, more free and shrill than it was in the more "literary", more apparently composed and careful *Lettere da Sodoma*. The sentences are short, sharp and readable. Belleza's writing presents critical problems not helped by the pretentious blurb, written by himself, in which he claims that his masters are not the Italians with their "reticenza piccolo-borghese" but the French: Gide, Proust, Jouhandeau, Bataille, Sachs, Cocteau, Sartre.

Pretentious, too, is the novel itself, and at times extraordinarily self-indulgent ; yet the urgency and crackle of its style, the whole personality of its author, both in this book and in the last, hold one's attention and make the two novels stick in the mind like splinters. The lachrymose, almost hiccuping rhythms, the air of total self-absorption, the frieze of boys gambolling through the hero's mind in every waking moment, the whole colony of interdependent yet lonely and basically unattached homosexuals who need no speech to recognize, call and dismiss one another in what seems an eternal dance of promiscuity, of passion red-hot, then quickly dying : all this is presented with the assumption that the reader must care, and in a broad sense this is just what he comes to do. Not for the individual encounters and relationships, which are brief and forgettable, but for the overall picture of a desperate world and for the use, deliberately personal and autobiographical-seeming, of desperation as a literary exercise.

# Rococonut shy

ELIZABETH MAVOR :

A Green Equinox

190pp. Michael Joseph. £2.50. Wildwood House. Paperback, £1.10.

No one who takes the trouble to consult the dust-jacket notes can complain that they have not been given fair warning about *A Green Equinox*. The central character, Hero Kinoull, is a woman bookseller, who, it is promised, "fatally ensnared by the charms of the past is drawn by three love affairs at once passionate, moving and ridiculous through the three metaphysical tenses of the soul". The paperback blurb is more terse, specifying that these love affairs are with the guardian of the finest Rococo collection in the country, his wife and his mother. More cautious than the hardback, it avoids inviting comparisons with *Candide*.

Metaphysical conjugation apart, *A Green Equinox* is a book of astounding preciosity in content, imagery, character and style. Elizabeth Mavor's right to construct a novel around the sterile self-concern of thoroughly affected people is, of course, unassailable. Affectation is a considerable part of the stock-in-trade of all writers of fiction, whether novelists or poets. But its exploitation demands genuine lyrical warmth which comprehends and makes tolerable the weakness of others ; or else, a sharp satiric dispassion which is able to dissect and display this or that pathological condition of the human personality. Miss Mavor's lyrical capacity is not in question, and there is evidence of satirical intent : but her characters are allowed to philosophize sentimentally (no doubt grappling with the metaphysical tenses of the soul) and the reader must assume that he is expected to take trivial people very seriously. One device, perhaps assiduously contrived, is so clumsy as to suggest perfunctory, even insensitive, writing. In the eighth of twelve chapters we are told that Hero, whose disturbed and sexually volatile personality has so far occupied us, has been lastingly upset emotionally by the death of her parents in Borneo, at the savage hands of Japanese soldiers. Only the most fastidious, unsentimental satirists can get away with that form of murder.

The many admirers of this novel, who will find it funny, will reasonably point to its emphasis on the Rococo, the fashion in art much admired by Hero's vapidly elitist part-time lover, Hugh Shafto. Undeniably the four main characters have much of the pointless elaboration associated with the style : but Miss Mavor herself assures us through Hero that it was the worst and most provocative of styles.

There is a studied ribaldry which has to co-exist with unadorned reference to commonplace physical functions (most justifiably when Hero catches typhoid after a hospital interlude following a car crash bro… about by an incautious mome… Lesbian euphoria) as well as … prose of highly wrought inten…: "To see Hugh in a rage was … put in mind of extravagances, … the fall of Carthage, the rape of … rece, the taking of Constantino… Somehow the characters live thr… "one of those douce but treache… days inviting leaves and buds, … probably hearts, to riot". A pai… annoyed amateurs of the Rococo … upon an intruder "with the spee… provoked kraits". People in … English towns, called Beaudesert, … after all forever provoking kraits.

Miss Mavor's ability to interes… reader in her characters and her … sistent incongruities suggest per… that it is all a masterly study of … tension, hypocrisy and the immea… able folly of refinement in the th… oughly unmetaphysical mood … voice of our present society. … the readers, may be spectators … demonstration of our own silli…

If so, the subtlety of the auth… intention is not matched by her … nical determination. There are … of structure, such as the flicking … and out of Hero's personal narra… when the plot seems to (but … not) demand it. And, eventually … serious, a sort of glib serendi… with phrase and idiom that sugg… a serious absence of self-critici… What remains is the certain glim… of skill and imagination well bey… the achievement of this particul… book.

# Failing to fall short

…LLER :

…Tears

…André Deutsch. £1.50.

…AIR MACLEAN :

…the Wilderness

…Gollancz. £2 (paperback, £1).

…E FEINSTEIN :

…Celebrants and Other Poems

…Hutchinson. £2 (paperback, …

…Roy Fuller the chest-beating …fidence that marks some …or the hectic confessional …sions of dramatic failure that …many more. The first poem in …Tears is addressed "To an Un-…Reader", and conjectures

…your dreams better than
syllable-counting,
…whole lifetime's remorseful
exposure
…ent falling short of its vision ?

…book ends with "Homage to Bal-…", the first three lines of which

…relief to admit, as Balthus
…his paintings, that one's poems
…are failures, without exception.

…the many ironies present in …Fuller's poetry, particularly in …recent poetry, is that it wryly …modestly laments its own "fall-…", its own "utter failures", …manner that in itself negates …judgments. He is so skilful, so …as he greets the reader, so urbane and at the same time so briskly commonsensical, that one accepts his authority even as he is denying it.

How consistent he has been through more than thirty years of writing is emphasized by part of the third section of the present book, headed "From an Old File". It contains poems, hitherto unpublished, from the early and late 1940s and early 1950s ; and all of them, though various in their manners, sit easily with the new work. "Consistent" ? Does that mean that he has not (to use the current cant) "developed" ? Well, the conversational and yet not-conversational tone of

At once into my head
Comes the old thought of being dead

is part of a poem dated 1942, while

I look no different outwardly—
The mask that so far has endured
In the disguise of one insured
Against the cost of surgery

comes from a poem ("In the Radio-active Isotope Department") which was presumably written within the past few years. To that extent he has not developed, presumably because he knew perfectly well thirty years ago what he could do, and did it, and goes on doing it with the assurance of a man unruffled by fashions and vanities. But this is not the whole story. It was noticeable in Mr Fuller's *New Poems* (1968) that he was moving—had, indeed, moved—into a new manner which coexisted with all his habitual ones but which had a startlingly fresh, sometimes disconcerting, courageousness of self-confrontation.

In *Tiny Tears*, this manner takes in slight and apparently shrugged-off observations, such as this, one of several "Diary Entries":

A good thing on waking to drink cold
water
Through the nose (I read in some
Yogi handbook).
A good thing also to stop writing
verses
About one's ailments and daydreams
of romance.

But its mingled pessimism, self-amusement and self-disgust can strike a stronger note too, as it does in "Reading Poems by Brecht", which must be quoted in full:

Looking up, for a moment
I think our dangers over—
What I feel about the age
Having all been said.
With a heavy heart
I return to actuality :
Nothing changed for the better,
Even what's been said
To be said again, certainly worse.
My grandchild's photograph
Confronts my stare,
And I search for a wish,
The best, most practicable—
A moment of happily
Looking up, and then the power
To say what she'll feel
Has to be said once more.

One can set against such bareness and openness in the present book much that is richer and more obviously resonant (such as the title poem), as well as some slighter, lower-pressured and more "occasional" pieces ; but increasingly what one is grateful to Mr Fuller for is his unerring sense of tactful intimacy, in the best and most heartening way "a man speaking to men".

Alasdair Maclean's first book demonstrates virtues walking a narrow round. Mr Maclean himself describes the work as "poet-in-a-landscape poems, the landscape being the crofting country of the Scottish West Highlands . . . and the poet being himself a member of a crofting family". But whereas Mr Fuller seems to accept a whole bristling array of limitations and then subtly and triumphantly transcends them, Mr Maclean has chosen to cover a small patch of ground and to will it into intensity. Or such seems his strategy: too often, in this closely observed segment of wilderness, the actual result looks too much like a terrain — wild, ruthless, malevolent —already pretty well trodden. From his "Crow"—

Gets fatter as the world gets leaner.
Eats carrion, adders, frogs, what have
you.
A sort of airborne vacuum-cleaner—

—to "Our Bull"—

Even at rest in the long grass
he's still a metaphor for danger:
the round black hump of his back,
horn tips rising over it,
bobs menacingly in the green swell.

Come in, Ted Hughes, your time is up. Mr Maclean can be much less derivative than that, often when he is being casual (as in "Three-Legged Frog" and "Sea and Sky"). He can also manage a deft and well-turned melancholy, as in the conclusion to "Two by One":

My whole half-life I have been one
who in the country stands beside his
door
at dusk to watch the village lamps
come on,
and waits as long as one is still unlit
and opportunity for hurt remains
or, aimless haunter of a city station,
convincingly inquires about late
trains.

This is a pleasant book, and would be better than that but for Mr Maclean's seeming contentment with his recent (poetic) ancestors.

The title poem of *The Celebrants* is an incantatory catalogue of information and speculation about witches, magi, millennialists and the like, rich in vocabulary and portentous in tone. Some of Elaine Feinstein's poems show that her natural talent may lie elsewhere, in such slighter observations as one which carries an epigraph from Nadezhda Mandelstam and another called "Lais". There is also a very beautiful translation, or version, of Bella Akhmadulina's "Fever". But in general Miss Feinstein seems to be going through the motions of something called Poetry without actually producing much in the way of actual, palpable poems.

# Home and away

YEHUDA AMICHAI :

Not of This Time, Not of This Place

Translated by Shlomo Katz.

344pp. Vallentine, Mitchell. £2.75.

At a turning-point in his life, Joel, a middle-aged and self-contained Jewish archaeologist in Jerusalem, is seized by a longing to return to Weinburg, Germany, the city of his birth. Characters and places from Weinburg—his childhood home, an uncle's shop, the old synagogue, a crippled girl named Ruth who had been his closest friend—pursue him, demanding atonement and revenge for their destruction. Yet he is tied also to Jerusalem, a city represented as a tense locus of imminent madness and the jaunty, sensual friendships which defy madness : he recognizes his commitment both to stay at home and to return to Germany.

Yehuda Amichai divides Joel's life in two, and divides *Not of This Time, Not of This Place* into a double narrative: in the third person, Joel remains in Jerusalem and begins an obsessive love affair with Patricia, an American doctor temporarily living in a friend's vacant flat ; in the first person, Joel returns to Weinburg on a mission of hate, searching for signs and relics of his own past. Both versions of Joel's life and person—failed agent of revenge and absorbed lover—are centrally concerned with escape into illusory forms of self-definition. The Jewish world of Weinburg has largely disappeared ; it is remembered only by survivors like Joel, the old women in a home for the aged where he meets Henrietta, who had taken him in as a child. Joel hears stories of Nazi atrocities (these related with no damaging largesse of melodrama), hunts up his old landmarks, now mainly razed or unrecognizably altered, searches for Ruth's artificial leg and her father's lost sermons : but despite his constant accompaniment of dreadful memories, his hate dissipates. Germany has itself worked Joel's revenge by becoming a country of slick absurdities and modern trivialities.

In Jerusalem, Joel's affair with Patricia offers a more direct form of escape. He leaves his wife and his work, abandoning everything until Patricia becomes his only reality ; it is a flight from the impinging madness of Jerusalem, a city for which Mr Amichai (a distinguished Israeli poet) has a compendious and informed love. The affair is presented in a measured, lyrical tonality perpetually undercut by intimations of doom—which is realized: Joel is claimed by the ancient and present horrors he had fled, killed by an old landmine "from another war apparently . . . not of this time . . .".

The two versions of Joel's life ring off one another skilfully ; with good sense as well as good taste, Mr Amichai refuses to theorize about his novel's structure, but merely allows it to unroll, every event in one present echoing in the other and each episode of the past answered by an image in the present. The novel's alternation between Joel's two lives establishes a reluctant, hesitating but ongoing rhythm and a mood of great and urgent seriousness of mind. The shifting from one present to another is, of course, a game—a writer's game—and the unsettling rightness and profundity of the novel comes from its density of exploration and from the author's delight in making it work.


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# Recurring dream

ARNO SCHMIDT :

Zettel's Traum

Studienausgabe in 8 Heften.

1,330pp. Frankfurt: Fischer. DM 248.

The principles governing Arno Schmidt's later work, from *KAFF auch Mare Crisium* (1960) to *Die Schule der Atheisten* (1972) were expounded in the *TLS* of July 21, 1972. They appear at their most amusing and irritating in this facsimile "Studienausgabe" of *Zettel's Traum* —a vast novel first published, under a different imprint in 1970, a treasure-house of post-Joycean language-games, the projection of a complex and crotchety personality, a unique blend of fiction, conversation-pieces and literary criticism, humorous and obsessed, intellectually adventurous and stuffily provincial, polyglot, and archetypally German (first discussed in the *TLS* in Commentary on July 31, 1970). Its unorthodox typography, portmanteau-words, multi-column lay-out and multi-lingual allusiveness make the work difficult reading without a little practice ; but patient study of the first few pages will soon yield the right clues and tempt the reader on through the fascinating narrative maze the ingenious artificer Schmidt has built for him. English readers in search of a first guide may find one in the concluding pages of *Essays in German and Dutch Literature*, edited by W. D. Robson-Scott. In Germany a whole syndicate of Schmidt-interpreters has been formed which issues an occasional news-letter full of glosses and explanations under the title *Bargfelder Bote*.

The new edition of *Zettel's Traum* once again reproduces the author's own complicated typescript, with its large pages (13 inches by 17 inches), many columns, marginal glosses, offset illustrations and handwritten additions (which are sometimes difficult to make out). Mercifully, however, it is much easier to handle than the huge and heavy tome of 1970 that caused such arm-ache to readers and librarians: … new edition consists of a slip-… containing eight separate … which can be taken out and read … at a time. But why have the … lishers insulted their author … printing the title of his book—… times !—as *Zettels Traum*, when … typescript they reproduce ma… it plain that the Anglophile Sch… called his work *Zettel's Traum*? … is as though Faber and Faber we… invite our interest in a book ent… *Finnegan's Wake*.

This reissue of *Zettel's Traum* … ludes the reissue of all Schm… works in a new collected editio… may be seen as a welcome tribu… an idiosyncratic author … approaching his sixtieth birth… whose work is at last finding a … readership and official recogn… Th award of the city of Frankf… Goethe Prize, conferred on him … August, 1973, will have g… pleasure to many even of those … reflected how little Goethe him… would have relished the scatolo… obsessions and baroque elaborat… of *Zettel's Traum*.

# Telling trifles

GUY ROHOU :

Gris tourterelle

171pp. Paris: Gallimard. 22fr.

Perhaps the most endearing quality of *Gris tourterelle* is its quiet celebration of those people who, regardless of their age, status or geography, manage to discover their own way of life and liberate themselves from the preconceived and the phoney. It is in this sense that the word "real" is frequently used.

The "real" heroine is Mme Legat, the elderly widow of a pedantic provincial professor, who has spent her life uncomplainingly in the subservient role allotted to her by her husband. Her story is told alternately with that of her temporary lodger Rémi, a youngish entomologist who has come to what he considers a boring hole in the country to try to forget an unhappy love affair.

Almost immediately after Rémi's arrival Mme Legat has to leave for Paris, but she knows instinctively that she can entrust her house to him. And Rémi soon discovers that Mme Legat's house stands for a great deal more than the four walls in which she has spent her life. He realizes that "l'essentiel est que Mme Legat, revoyant sa maison, ne s'y sente pas dépaysée". His heightened awareness gradually leads him out of his self-inflicted solitude, his near self-pity, into contact with the local people in whose uneventful lives he had previously seen no value.

While the Parisian Rémi is discovering himself in the provinces, the provincial Mme Legat is discovering herself in Paris. She is there at the request of her son-in-law whose wife, the old lady's only child, has left him ; he needs her to look after his little daughter. Granddaughter and grandmother understand each other immediately and almost wordlessly ; together they see the everyday life of the local shops and Luxembourg gardens with fresh eyes. They go to the Louvre, not to "do" it, but because they are capable of finding nourishment in the "reality" they find in the paintings th… When Mme Legat does go home to die, but she does so peacefu… the last few months have given … the sense of having really lived, … leave Rémi making plans to buy … house.

Guy Rohou always communicat… vivid sense of place, and in *Gris* … *terelle* all the human senses are … in some way celebrated. Mme L… is sensitive to the sound of the s… bell, the smell of the humid … earth, the sight of the expression … her daily maid's face, and Rémi … comprehensive awareness of … Legat's absence, which becom… presence, even though they … have a chance to get to know … other in the ordinary way. M Roh… characters see life with somet… like the unselfconscious simplicit… the *naif* painters : they are not af… of goodness, they don't judge, … they (and he) owe nothing to … or to ready-made ideas. This … constructed, serene book, with its … forced parallels and only hinte… symbolism, is a tender presentatio… "les riens qui font une existence"…

# Up the Mountain of Purgatory

…ALIGHIERI :

…Divine Comedy

…Purgatorio: Italian Text and …lation. 381pp.

2 Purgatorio: Commentary.

…lated by Charles S. Singleton.

…University Press. (AUPG).

…volumes, £14.

…readers has the *Divine* …, now ?" asked Aldous …in *Music at Night* ; if we rule …minces and those who sup-… the episodes of Francesca, Fari-… and Ugolino are about all the … has to offer, and count … who have made their way … all the hundred cantos in …, Huxley's own answer will … as unfair as might be …—"A few poets, a few lovers …, a few crossword-puzzlers, … the rest, a diminishing band …fans and erudition-snobs." … poets for whom Dante has … major influence, since 1931 … those words were written, … Eliot and Auden have died, …ly the three best-known … poets of their time, worthy … last ?—members of a line … items from Chaucer and …

…tional developments have … the classical-medieval culture … less digestible to modern "vul-…", while snobbery is today … likely to be found in those … can solve *The Times* championship crossword puzzle in under thirty minutes, than in the poor pedant who takes longer to decide whether "la concubina di Titone antico" refers to the rising of the sun or the moon.

Such reflections are prompted by the appearance of two more volumes of Charles Singleton's valuable edition of the *Commedia*. To have Petrocchi's text opposite a reliable prose translation is obviously a "good thing" : but in England we already have a cheaper and very reliable version by John Sinclair. Who then wants 825 pages of commentary and at this price ? The answer must be any serious student who can afford it. But in view of the fact that this *Purgatorio*, unlike the *Inferno* (reviewed in the *TLS*, June 4, 1971), does not bear an English imprint but that of its parent university in America, one can only hazard a guess that its predecessor proved to be something less than a bestseller in this country.

Yet the value of such a commentary lies precisely in its generous provision of so much of the encyclopedic knowledge in which Dante's own all-inquiring mind exulted, and which even the contemporary audience found beyond its powers of understanding without the aid of an expositor. Mythology, history, philosophy, art, literature, politics, theology, astronomy and natural science (such as it was)—all these brought grist to Dante's poetic mill : hence the need for us today of extracts from the Vulgate, Aristotle, Ovid, Thomas Aquinas, Villani and numerous Italian commentators. But in two respects the student may feel encouraged to undertake his formidable task : all the quotations from Latin, French or Italian are given with an English translation, and any one who settles down to an intensive study of the text can be assured that he has here almost everything required for its interpretation. He may even feel that he thus automatically regains a large percentage of his initial outlay, for to build up one's own Dante library is a costly and unending project.

As to *Purgatorio* itself, it is a pity that the word "Dantesque" suggests to so many only an infernal Chamber of Horrors. For the second *cantica*, like the third, offers at every stage new evidence of the poet's originality of imagination, dramatic sense and linguistic mastery. It is also the region in which readers can feel most at home. If normally we hope we are not bad enough to deserve eternal damnation, we are certain that at the moment we are not good enough for a seat in the *candida rosa*: thus it seems reasonable to picture ourselves joining in at almost any stage of the action on the terraces of Purgatory, or on the lower slopes among the indolent and preoccupied.

But a more important reason why *Purgatorio* demands our attention is that it contains the heart and essence of the whole *Commedia*. Throughout the *cantica*, and especially in the central cantos, the theme is man's moral responsibility : there are discourses on the nature of love, heredity, the soul, free will, the sovereignty of Reason, the need of a spiritual return to the "internal Justice" of man as he was before the Fall : while the change from Virgil to Beatrice as guide to the highest Heavens marks the vital point in development of every Christian. For a fuller exposition of the allegories Dr Singleton refers to his own study, *Journey to Beatrice*: for the interpretation of Cantos XXXII and XXXIII he relies largely on Edward Moore's chapters in the third volume of *Studies in Dante*.

These are important if difficult themes for discussion : but always present to focus our attention is the poet himself, here a new and more human Dante, who gives us many autobiographical glimpses in his meetings with Casella, Belacqua, Nino Visconti, Forese Donati and Beatrice herself : the changing poetic moods and styles range from the elegiac melancholy of an exile, the lyrical *pastorella* of the Earthly Paradise, echoes of the *stil nuovo*, the lamentations of Guido del Duca over Tuscany and Romagna, to the savage and unpurgatorial sarcasm with which the various inhabitants of the Arno valley are castigated.

A poem on this scale of architecture with such variety of detail is clearly not for the casual reader : "Il vero lettore d'uno scrittor grande non può essere un uomo piccolo", as Gioberti bluntly put it. Dante himself was well aware that many of those who embarked "in picciolletta barca" on the deep waters of *Paradiso* would soon turn back : but he did hope they would at least climb to the top of the Mountain of Purgatory. Anyone sufficiently courageous to accept the challenge will find an admirable guide in Dr Singleton.

# The Entrepreneurial Muse

…ROBSON (Editor) :

…Dimension I

…Record of the Poetry Year.

…Robson Books. £2.45.

…with a new poetry …—a version of the PEN … but with prose added—… has to ask, "Do we really need … the case of Jeremy Robson's …, the answer is probably … It overlaps in its choice of … with the recent PEN collec-… While Mr Robson's choice is a …'s choice : operating on the … 1972 and part at least of 1973. … that period there were books … but a few. Norman Mac-…, Charles Tomlinson, Peter …, R. S. Thomas, Douglas … James Fenton, John Fuller, … and Derek Mahon, most of whom also published poems in Mr Robson's other search-area—periodicals. But in Mr Robson's version of "a living record of the poetry year" these poets might just as well not exist.

Instead, as well as acceptable poems by W. H. Auden, Philip Larkin, Peter Porter and Tony Harrison, among others, Mr Robson reprints a good deal of polemical or journalistic ephemera, including two pieces from *Poetry Wales* unlikely to be of general interest ; some allegedly uplifting or amusing snippets from the "Letters to the Editor" columns of the *New York Review of Books*, the *TLS* and the *Review* ; an utterly inconsequential memoir of Mr Robson himself recording a poetry reading trip to Israel in company with a few other poets ; and reprinted interviews with Spender (from *the Review*) and Borges (from *Antaeus*). While these items are of interest they can hardly claim to be vital documents of a British "poetry year"—and how Georgian that phrase sounds. Much of the prose refuses to rise above the level of chit-chat, although Elizabeth Hardwick's excellent essay-review of Sylvia Plath (again from the *New York Review of Books*) was worth reprinting—but was it worth reprinting in Mr Robson's sorry piece of bookmaking, a performance which smacks of self-aggrandizement under cover of literary do-goodery ? The Entrepreneurial Muse will obviously have to be watched. Especially when, on the evidence of *Poetry Dimension 1*, it has no editorial flair, nor even elementary bibliographical — let alone critical—knowledge of what was actually happening.


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# The proof of the package

## BY PETER STOCKHAM

Book production in the past ten years has to be seen against the background of a consumer market increasingly influenced by packaging. We are all part of this market, whether book buyers or booksellers. The bookseller is both a buyer and a seller. He buys what he likes from the publisher and what he thinks he can sell to the public. He will be influenced by fashion and by good packaging as much as the ultimate buyer. The publisher in his packaging is thus making a joint appeal both to the bookseller and to the book buyer. As public taste has advanced towards a general acceptance of good design as an influence to purchase, so has the publisher become increasingly aware of the necessity of packaging all the varied kinds of books to make them sell better. It had always been accepted that a popular book of travel or biography should be packaged to sell, but up to the late 1950s few academic books were so packaged, and even lively categories like serious paperbacks and children's books were still packaged in a very conservative way.

The increasing importance of the outward facing display of books in bookshops influenced a change in packaging. Of even greater importance was that the book once in the bookshop should be picked up and handled by the public. This greatly influenced jacket designs during the period, which became increasingly glossy, and the whole package became more caressable. By the late 1950s we had begun to accept the influences of such publishers as Weidenfeld and Nicolson and Thames and Hudson on the publishing scene. A new kind of book had appeared, academic in subject-matter but packaged to sell to the increasingly educated general public. Sir Maurice Bowra's *The Greek Experience* is an early example of this, and Stephen Spender's edited collection on *D. H. Lawrence: Novelist, Poet, Prophet* is an example from this year. To sustain the interest of this public, scholarship was supported with pictures, and pictures have been with us increasingly ever since.

The 1960s saw the general acceptance over the whole field of publishing of what had in the late 1950s been a series of experiments by new publishers, and the book as a total package was here to stay, no matter what its subject-matter. Previously art books or books with art subjects had been obvious illustrated books. Now pictorial biography came into its own, and new series appeared (like the Thames and Hudson series of which F. E. Halliday's *Doctor Johnson and His World* is an example), although some of these showed strong parallels with educational children's series such as Longman's "Then and There" series. There were considerable influences both from the United States and from Continental Europe on this revolution in packaging. But it is interesting to observe that in Britain it has been taken farther, over a greater number of different types of books, than almost anywhere else in the world.

The package presented by the publisher has many forms and formats. There is the general acceptance of the paperback to the point where simultaneous publication in paper and cloth has become general. What influence this will have on the future of both cloth edition and paperback will be the great question of the 1970s. There is also the general acceptance of larger format books over the past ten years. These had made a general appearance in the late 1950s, particularly, again influenced by Weidenfeld, the 9½ by 6½ inches, often rather thinner, format, of the serious non-fiction book, with a larger front on which the publisher could better sell the contents. F. G. Emmison's *Archives and Local History* (Methuen) illustrates this well, as does Ronald Blythe's *Akenfield*. Often these formed a series, either by intent or appearance, which again stressed the packaged brand image of the publisher. If the series was a success, this very success would influence the bookseller to support sometimes less good books in a similar format, so we have a further characteristic of the 1960s, the appearance of innumerable series, for example Vista's "Visual History of Modern Britain", the Pelican "History of Art", and Longman's "Industrial Archaeology" series, in which the less popular subjects were supported by the more popular success of other titles in the series. The large format books designed by George Rainbird to a size of 10 by 7 inches, are the other great pioneers of the past few years which are reaching their zenith with this year's Autumn list (David Cecil's *The Cecils* is a fine example). Again format encourages face-outward display and the lavish use of illustration is made possible by the page size, with the additional benefit of being able to mix text and illustration on the same page without an appearance of crowding.

It is easy to see the paperback as just another variation of format, considerably more difficult to judge how much more it is than that. It is certainly easy to oversimplify by suggesting that the only difference between a paperback and a cloth book is the binding. It's more a way of life, but a way of life both to the producer and to the user. Its most recent manifestations, particularly simultaneous paper and cloth production, have demanded a change of philosophy on the part of the publisher as much as an acceptance by the public. The most interesting examples of this have not been the greatly increasing number of books in paperback format, but the change within the covers of the types of books and the presentation of contents. The mid-1960s saw the appearance in the "World University Library" series of a book by R. L. Gregory called *Eye and Brain*. There were obvious Continental influences for such a series; indeed the series was one sign that international editions were becoming standard practice with multi-coloured illustrations. To a bookseller certain books stand out as influences on his life, often because he sold several hundred copies of them! But there are other reasons, and often it is the "making new" of a different presentation or production which is most memorable. Some of these new ideas are shortlived, but others are such that publishing is never quite the same again. *Eye and Brain* was memorable for me because illustration in colour was essential to its meaning and the problems which it solved by its production had a lasting influence on publishing.

### When is a paperback not a paperback?

It is difficult to resist the temptation to talk about the paperback revolution. Have we seen its final achievement over the past few years? Any further development must be governed by different thoughts, for the ultimate we all mistakenly visualized where all books would be paperbacks has not come about. In fact, an increasing number of books bound in paper and cut flush are not paperbacks at all, at least not in the way that we originally thought of paperbacks. Recent examples of different kinds are W. G. Hoskins's *English Landscapes* (BBC) and Gailey and Fenton's *The Spade in Northern and Atlantic Europe* (Ulster Folk Museum). The magic of being able to sell a package in flush-cut paperback, however, is still with us, and the ultimate question is what production solutions are possible to answer this demand. A recent article in *The Guardian* (August 21, 1973) on American publishing stressed the fact that American publishers are only just beginning to realize that "there is a very large audience who will *only* buy paperbacks—though no one acknowledges it formally". I believe this is oversimplifying the picture, and that greater attention should be paid to the book and its audience rather than to whether it has flush-cut paper (or other) covers. It is, I think, significant that many experiments visualized ten years ago for wrapping different substances round the paperback, including various kinds of plastic covering, have not yet been developed. Both Penguin Books with their flower book and the Merlin Press with their series of collectors' guides tried a plastic-over-paper non-cut-flush style which is an interesting compromise between paper and cloth binding, and much more aesthetically pleasing than the recent experiments with Midway editions. I suspect that Gutenberg and Fust will still easily recognize the products of our press in ten years' time.

Meanwhile many booksellers will be, if not abolishing their paperback departments, at least looking at their shops overall and trying to visualize what different patterns they can make with their book arrangements. They will be increasingly governed in this by the packaging of publishers. At the worst its influence will be to have us all stocking the same glossy selection of recent books until other newer ones take their places, reducing our back stock because it does not sell as it is not so attractively packaged. At the best it will make our shops the kind that everyone will want to visit, book buyer or not, and come away with an exciting package, which we still know to be a good book.

As the managing director of an academic bookshop, which is also a very large general bookshop, I am particularly struck by the influence of the university presses on book production. In particular, I would single out the under-recognized contribution of the smaller academic press towards more adventurous production of what had previously been rather dull books produced, often impeccably, in an academic style which owed more to the eighteenth century than to the twentieth. Outstanding among them, in my opinion, is the Edinburgh University Press, whose capacity to use designer, illustrator, illustration and manufacturer as one is an ideal which few other publishers can hope to achieve as a general rule. A. J. Youngson's *The Making of Classical Edinburgh* and *David Livingstone and the Rovuma* edited by G. Shepperson are excellent examples. Many publishers, of course, can with the exercise of lavish care on a particular title, get at least one of their books into the National Book League's Book Design Exhibition each year, but to achieve a very high level overall is more than most publishers can afford, particularly in time. Perhaps it is true that a university press has more time than its more commercially-minded rival.

There are three other areas of development I have not yet considered. These are children's books, fiction, and the educational schoolbook market. Over the past ten years there has been an enormous growth in the lavishly illustrated (and on the whole very well written) children's book, particularly the highly-coloured large, flat format for younger children and, to a lesser extent, the illustrated (usually in line) story book for older children. Names like John Burningham, Gerald Rose, Alan Aldridge, Brian Wildsmith and Raymond Briggs have established themselves as illustrators in a tradition which has also encouraged a revived interest in earlier illustrators like Kate Greenaway. Magic books have been revived with changing colours and tabs you pull, the most notable ones being those produced by Roger Schlesinger, but their manufacture and assembly is often done abroad because of cost and complexity. Children's books have, since the eighteenth century, been a designer's paradise, and it is not surprising that many interesting ideas are often seen in them for the first time, to be developed later in books for adults. The books designed for Harlin Quist must be among the most positively designed of all books for the period, not always successfully from a child's point of view, but of great interest to any designer.

Fiction, as any publisher is always telling one, is going through difficult times, and there has been much talk of experimental productio usually to save cost. There ha been one or two experiments, not in the novels of the late B. S. Jo son, with loose formats of sheets box, or holes through pages so th the end can be seen before it reached. Such experimentatio bound to be limited, but it rema to be seen whether further expe mentation of format, layout, ty graphy and packing will be tried what must be the most conserva of areas, having changed little in t past fifty years. The publisher w solves some of these packing pro lems may well find that his ficti sales are no longer falling. remains to be seen whether recent experiment of Midway e tions will help towards partly s ing this problem.

Booksellers on the whole do sell many educational books acr their counters to the general pub This is sad but inevitable while discounts they receive on s books are so low (although so booksellers are now pricing the books for single-copy sale), for it in this area that some of the mo attractive books are now bei produced. Only recently has t design been extended towards lav production of secondary scho books, and it is still true that t primary school and middle scho books receive the most attentio Series such as those recently issu by the Schools Council and pu lished by Longmans as "Pattern must be among the most attracti books now being produced in a area of production, even art boo When one remembers that go production has to be allied to mo ing to a greater extent than in a other type of book, this is somethi of an achievement.

One of the most beautifully pro ced books of this year is Brian Brac girdle's *The Archaeology of th Industrial Revolution*, an attracti large format with good colour pla and black-and-white illustrations, lovely book to handle, an interesti book to read and good value for £8 This kind of book on a serious subje will be the pattern for many mo books in future years, taking adv tage of modern printing techniqu and with a packaged appeal whi will ensure both immediate and co tinued sales.

Sad to say, the spine most books, both on cloth jacket, is still under-designed; since any book must still spend ab 95 per cent of its time showing spine, we can expect to see improvement here. The con tration has been on achiev an outward display of the bo and even the useful back co area of the book has b ignored by many publishers. ( see the new BBC production *Alistair Cooke's America* for go use of the back cover.)

### Compromises between paper and boards

In the next ten years shall have an increasing attention paid the cloth (or substitute) binding believe we shall, with, I hope, so experimentation on decoration the use of decorated cloths and terned substitutes. What other co promises are there between paperback and the book in board I believe there are many, includ the question whether the page as know it today is the most satisfact means of continuous reading. She in a box or on a continuous roll gest themselves as possible alde specific problems, just as the casse achieves a different package fo record. Perhaps there is a mo in the recent story of the publis who saw his paperback being rea page at a time, each page be ripped out as it was read and carded.

There are many other proble ahead. One of the most fascinat is what will happen to the series books which cope within a standa format with the classics of literat and thought. The "Everyman Li rary" has managed to keep it renewed, as has Penguin, but ma other series are now memori Remember the excitement of Ha ish Hamilton's "Novel Library" the attraction of presentation packaging achieved by Macdonal "Illustrated Classics"? What the next ten years produce, as prises? It is this sense of what to come that makes bookselling an exciting business, but it is what here now, in all its variety, makes it possible.

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GIOVANNI MARDERSTEIG has celebrated his fiftieth year of publication from the handu the Officina Bodoni, which ablished in 1922 at Montag Lugano and transferred in o Verona, with a superb tion. It belongs to a genre kmaking which—among all stidious variety of his prolific —Dr Mardersteig has peculiarly and increasingly n: the scrupulously edited signed reissue of an early ted book, printed or manuin a form which gives it the er at once of a modern work and of a creative reinterpreof its ancient exemplar. Delibalanced between reproducnd original invention (as say, might vary on a theme ), it is an art that calls for combination of qualities on t of the master printer er—a perfect concord of ship, taste and craftsmanthe deepest sympathy of one with the aims of another, and est and subtlest direction and ation of the work of his rators.

work Dr Mardersteig has now to his "Editiones Officinae" is most felicitously chosen score both of its Veronese and of its importance in the history of Italian printing. It Latin-Italian *Aesop* published ona by Giovanni Alvise "e com" on June 26, 1479. Its contents (1) the medieval Latin verse rase of the "Aesopic" fables lly ascribed, on the basis of ing indications in early manueither to Henry II's courtier nus Anglicus or to Salone of ; (2) an Italian translation by Zucco, who came from Summagna near Verona, in the form pair of sixteen-line "sonetti" each Latin fable, one on the the other on the moral of the and (3) sixty-six woodcut illusn of singularly high artistic y.

gh this was the first printing Aesop in Italian translation, it t the first print of the Latin to appear. The earliest was io di Vivaldi's edition of 1476, d at Mondovi in Gothic type woodcuts which—unlike the imitated German woodcuts of Zainer's Ulm prose *Aesop* —found no following. Nor was first Veronese incunabulum onour goes to the great folio ius of 1472, printed by es Nicolai "ex Verona "—a book set in Roman and illustrated by remarkwoodcuts of military gear ed by a still not securely ified artist. What gives the ation of the printing-house anni Alvise and his colleaits especial, and indeed unique, in the early history of the printed book is its combina a Roman typeface and woodillustrations with type-cast —the first ever to be used. had previously published a of pieces, starting with an ariendi of April 28, 1478; but 79 *Aesop* is unquestionably his production.

look at the book more and see how Dr Mardersteig nterpreted it. It is a small of 120 leaves measuring 23 by 15.5 cm, and it is set man type mostly identical the one used by Johannes for his Valturius. (Though Alvise was very probably same man as Johannes the possibility cannot yet nitely excluded.) The *Aesop* with a splendid woodcut ed on one front page) in framed frame showing Zucco or the printer presenting the translated book to Aesop, a venerable figure seated in profile. Next comes a sonnet commending the book to the reader and giving the name of the printer, followed by a shorter version in Latin elegiacs. After this there is a Latin title-page to the translation, set in lapidary capitals, which is both framed and interspersed with fleurons. Two introductory Italian sonnets, again flowered, come next; and then we have an extraordinary woodcut title-page to the Latin fables consisting of an elaborately pedimented cippus-like Roman monument which is drawn in perspective and inscribed: "LEPIDISSIMI AESOPI FABELLAE" with a three-leafed woodcut flower below. After this comes the incipit-page ("Ut iuvet et prosit conatur pagina praesens") of the first Latin fable, designed as a typographical equivalent of the illuminated opening page of a manuscript book. It is set in capitals with a large woodcut initial, surrounded by a curly acanthus woodcut border in typical Renaissance style, and interspersed with fleurons; and then comes the rest of the Latin text and Zucco's "material" and "moral" versions of it. So we arrive at the main sequence of Latin fables II to LXVI, each illustrated by a woodcut in a type cast flowered border and each accompanied by its pair of sonnets, while fleurons are used throughout to decorate and balance the letterpress. On f115a appears the colophon "IMPRESSVM VERONAE DIE XXVI IVNII. M. CCCC. LXXVIIII"; and the volume concludes with a cancionetta, a canzon morale and an Ave Maria by Zucco.

DE MUSCA ET CALVO
.F. XXXIIII
*From the uncoloured edition.*

# A Renaissance book reborn

In redesigning the book Dr Mardersteig has taken as his chief model one (C.1.a.5) of the three British Museum copies—a copy which stands out, among the several other known copies with coloured woodcuts, for the exceptional brilliance, strength and inventiveness of its colouring. The revision of the text he entrusted to the distinguished Veronese-born classical scholar Giovanni Battista Pighi. The fleurons he had re-engraved by Charles Malin. The illustrations were recut on wood by Anna Bramanti; and their hand-colouring was executed by the Atelier Daniel Jacomet in Paris.

Now for the manner in which—with such genial collaborators—Dr Mardersteig himself refashioned the book. He has made it nearly the same size as the exemplar, only that it has slightly wider margins and is a little taller (it measures 24.5 by 16 cm). The text is set in Bruce Rogers's Centaur type and printed on hand-made Magnani paper with the watermark of a goose copied from that of the original edition. The binding is in gold-tooled vellum with a green leather gold-lettered spine. In the order of contents and in general layout Dr Mardersteig has followed sympathetically in Giovanni's Alviso's footsteps; but he makes everything new. He continually varies the disposition of Latin text, woodcut picture, Italian translation, and fleurons from fable to fable with such sure and inexhaustible subtlety that every opening, as one turns the pages of the book, presents an ever-fresh enchantment: a "concinnitas universarum partium", in Alberti's phrase, "ita ut addi aut diminui aut immutari possit nihil". It is not so much a new version as a "renaissance" of the fifteenth-century book.

A particular word, finally, must be said about the extraordinary sensitiveness with which the coloured woodcuts have been recreated. Photographs of the originals were transferred to the woodblocks which Miss Bramanti then re-cut, without a trace of mechanical re-copying, in the spirit of the fifteenth-century craftsman, sometimes checking her results against copies of the book itself and occasionally, in concert with Dr Mardersteig, correcting evident errors of the original woodcutter. Then Jacomet, again under Dr Mardersteig's guiding control, hand-coloured the pictures from transparencies of the master British Museum copy, sometimes having recourse to notes on the variant colouring of copies in the library at Mantua and the Morgan Library in New York. Allowing for the fact that the Museum's copy has passed through many readers' hands, whereas the new illustrations are pristinely clean and fresh, Jacomet's results are amazingly faithful; but again they betray no mechanical servility. They have all the verve and disciplined freedom of masterly handiwork, causing just such slight variations between model and copy as would have occurred between one coloured copy and another in the original fifteenth-century edition.

Two other volumes, uniform in size, typeface and binding, accompany the main volume in this English edition of the Veronese *Aesop*. One of them provides English versions, modernized by Tanya and Hans Schmoller, of all the fables that occur in the 1479 book, and in the same order. Most of them are taken from Books I, II, and III of Caxton's 1484 Westminster edition of the *Fables of Esope*, based on the prose Latin version of the text ascribed to Romulus, with the addition of seven fables, not in Caxton, which are newly translated by Betty Radice. In conception and design this virtually independent volume is entirely Dr Mardersteig's own—and an exquisite thing it is. A second supplementary volume, in a more limited edition, contains a complete set of uncoloured prints of the woodcuts made by Anna Framanti, whose name justly figures prominently on the title-page. It serves two purposes. On the one hand, it is to be enjoyed as a work of art in its own right; on the other, it permits the student to compare the uncoloured with the coloured woodcuts, and to observe the essential pictorial difference between them—a point on which Dr Mardersteig emphatically insists.

This brings us to the important epilogue Dr Mardersteig has appended to the first volume, where—as so often before—he adds his own commentary on the work in hand. Here he concisely tells the story of the Aesopic fables and the early prints of them; discusses the printing and design of the 1479 *Aesop*; considers the authorship of its illustrations; and gives a review of the subsequent illustrated Aesops that appeared in Italy before 1500, showing that all of them—from Naples in 1485, Brescia in 1487, Venice in 1491, Bologna in 1494, Florence in 1496 and Milan in 1497 and 1498—were directly or indirectly influenced by the 1479 Veronese woodcuts.

To keep within the Veronese orbit, two discoveries in this illuminating essay call for special mention. The first concerns the title-page to the Latin fables. Designed as it is as a bright multi-coloured epigraphic Roman monument, it at once recalls—as Dr Mardersteig points out—the characteristic invention of the Veronese scribe and antiquary Felice Feliciano, who often embellished his own title-pages in this fashion. Dr Mardersteig's cautious conclusion is that Felice, before he moved to Rome in 1478, was "not unlikely" among the "compagni" who collaborated with Giovanni Alvise in preparing the 1479 book. The conclusion squares, moreover, with what we know of Felice's activity as a printer. In 1475 he and the printer Severino together published a number of books and tracts in Ferrara; and in 1476 Felice set up his own press at Pojano outside Verona where, with the assistance of Innocente Zileto, he published Petrarch's *Libro degli uomini famosi* with his own woodcut borders.

More far-reaching in implication, however, is Dr Mardersteig's discussion of the authorship of the sixty-eight 1479 woodcuts. They owe nothing to those in the 1476 Mondovi *Aesop*, and nothing to the otherwise influential Ulm woodcuts of 1477. They are clearly the invention of a highly original and spirited artist with an unusual talent for dramatic story-telling who staged his scenes in vivid landscape and architectural settings that are viewed from a low Mantegnesque eye-level. His actors—beasts and people, birds and insects—boldly command the frames they occupy, some dominating the foreground, others falling back sharply into the middle-ground. He loves raking perspectives, extreme foreshortenings, vigorously athletic and highly expressive figures, agitated broken-folded draperies. He has a passion for depicting life in movement, and a zest in delineating all the distinct details of natural phenomena—rippling and reflecting water, indented and striated rock-formations, stone-strewn meadows, tufty grasses and shrubs, knotted branches, hilly horizons crowned by buildings and trees.

Who was he? He was obviously an outstanding master, and it is reasonable to suppose, from the context in which the book was produced, that he was Veronese. This rules out such masters as Pisanello and de' Pasti, who were both dead when the woodcuts were designed; and we can exclude such contemporaries as Benaglio and Morone on grounds of style. The clue towards the true solution of the problem Dr Mardersteig finds in the British Museum copy (C.1.a.5), not only because it is coloured with such mastery and assurance, but more particularly because the coloured additions are so inventive. They are the work of a man who visualized the woodcuts and their colouring as a unity, and knew exactly how to give pictorial depth, atmosphere and warmth to the printed images by his additions with the brush. This observation—along with the formal and iconographic characteristics already mentioned—brings Dr Mardersteig quickly to his conclusion. The man who both designed the woodcuts and himself coloured the British Museum copy (unless it was the work of a gifted assistant working directly from the master's patterns) was an accomplished miniature-painter, and none other than Liberale de Verona, the leading Veronese miniaturist of the time—Liberale who, after some ten years in Tuscany, where he illuminated his famous service-books for Monte Oliveto Maggiore and Siena Cathedral, had returned to his native city about the year 1476.

The thesis is thoroughly convincing. We must allow for the generic difference between the angular woodcut line and the fluid brush-stroke, and for the difference of intensity between the brilliant tempera colours of manuscript-illumination and the paler hues of watercolour in the printed book. That is a technical distinction. But once Liberale's name is pronounced, and we proceed to compare for ourselves the Aesop illustrations with Liberale's miniatures (Carlo del Bravo's 1967 monograph affords a convenient means of comparison), the more compellingly it appears that we are dealing with the same artistic personality operating at the same high level of artistic invention. We find similar principles of composition and perspective; similar expressive figure-types and lunging postures; similar broken highlighted draperies; a similar repertoire of pictorial accessories (animal, vegetable and architectural forms, landscape-details, puffs of cloud in the sky); and one tell-tale Morellian similarity after another—the shape of hands and the drawing of hair, the pattern of tattered garments, the cut of hose and shoes. . . . Not content with giving us one of the most beautiful books he has ever printed, Dr Mardersteig has added another dimension to Veronese art-history.

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# In the crisis of implausibility

"ALL MEN, of their very nature, long to know", Aristotle, in his large generosity, wrote concerning his fellow-men. This may be true, but it is clearly more than usually true of John Bowker. Quite obviously he has decided to throw aside the restraints of his own Semitic speciality and to embark on broader seas of knowledge and understanding. And so from *The Targums and Rabbinic Literature* his readers were plunged with little warning into *Problems of Suffering in Religions of the World* and now again from *Jesus and the Pharisees* into the present book, *The Sense of God*. Like Aristotle Dr Bowker wants to know, and, again like Aristotle, he wants to know all there is to be known in the context of the thought of his time. He can be and is critical, but he is never discourteous or unfair. Contemporary thinkers may sometimes be obscure, he seems to imply, but that is not a sufficient reason for writing them off as mere purveyors of nonsense: Dr Bowker wants to understand and, so far as is possible, he wishes to make his readers understand—not only himself but also those he discusses and gently criticizes.

*The Sense of God* is the first instalment of Dr Bowker's series of Wilde Lectures, the third and last of which he is at present delivering at the University of Oxford, an institution which, he charitably admits, can scarcely be written off in the second half of the twentieth century as "a solar myth of a particularly degenerate kind". This book, then, must be accepted as the first part of a trilogy in which the problems are stated in their modern setting. To say, as the author does in his preface, that the book is "completely self contained" is rather misleading since he immediately adds that "it will eventually be complemented by a study of the theistic traditions as such": a *Rheingold*, then, anticipating a *Walküre* and a *Siegfried*, in his explanation of man's sense of God. That there will be no *Götterdämmerung*, no grand finale to bring the completed edifice crashing down, seems to be assured by what Dr Bowker calls the "contingent limitations" of the case, which in this context means no more than that the Wilde Lectures are normally confined to three years.

Perhaps, then, in the final series the "sense of God" will find its satisfying goal in the "godness of God" itself. This at least is what the author encourages us to expect. "I have attempted", he writes, "to examine the account which the so-called behavioural sciences give of the origins of the sense of God. In the following two years, I intend to look at the other side of the picture, at the theistic traditions themselves, in relation to the same questions."

By the behavioural sciences he understands sociology, anthropology, psychology, and finally phenomenology, as mediated by Husserl and his school.

Much of the book is devoted to criticism of what the author calls the "nothing butters" ("religion is nothing but . . ."), and his arguments against them are usually trenchant, and the reader is often left wondering how so many people can be fooled by so much one-sided nonsense so much of the time. Dr Bowker's canvas is, however, so vast that many of his readers, particularly those who know him principally through his biblical studies, will be only vaguely aware of the existence of some of the windmills at which he tilts. Swanson, for instance, is not a household word to most of us, and the amount of space devoted to him may therefore seem superfluous. But most of us will have some knowledge of Durkheim and Lévi-Strauss, and all of us will have consciously or unconsciously been affected by the massive mythology of Freud. All of us, it may be hoped, will be grateful to Dr Bowker for his gentle but ruthless dismantling of the idols.

**JOHN BOWKER:**

**The Sense of God**

237pp. Clarendon Press: Oxford University Press. £5 (paperback, £1.75).

The sin of these modern idols, the most sinful of whom are probably Freud and Lévi-Strauss, is that, like Plato, they posit "ideas" into whose "structure" they try to fit the phenomena (the observed facts of experience). If the phenomena obstinately refuse to fit into the ideal pattern so much the worse for them. Nobody takes Freud's theories of the origins of religion seriously today, but this does not prevent anyone from taking the Freudian mythology seriously, for our age is not so much an age of demythologization as of remythologization, and the princes of the process are, of course, Marx and Freud, whose obsolescent mythologies are still accepted by so many almost as revealed truth because these particular myths happened to fit into the sociological framework in which they arose. Masquerading as science, they deceived the intellectuals who were quite happy to swallow the new trinity of Id, Ego and Superego with a gullibility that can scarcely be ascribed to the Chalcedonian Christians. "I believe because it is absurd" is very much more true today than ever it was in Tertullian's time. Dr Bowker is very good at exposing these inadequacies.

*The Sense of God*, though, is primarily about religion, only incidentally about the attempts of modern psychologists, sociologists, anthropologists, and all the other "-ologists" who are beginning to rear their ugly heads in our ugly age, all of whom seek to explain religion away. Why, then, has religion not got the decency to disappear with a good grace as predicted by Comte, Engels and Co? The answer, as Dr Bowker clearly sees, is death, which without religion in some form or shape can only make complete nonsense of the whole human enterprise. Death is what the author describes as the great "constraint", the great "limitation" through which, as through other lesser constraints and limitations, religion must find a "way through". This way is bound to be an uneasy amalgam of hope and despair—hope in what the author calls the "godness of God", desp at the iron indifference of God manifested in nature. It is not nothing that perhaps the best chap in the book is called "Death, Bo and Cremation". Here the fo and the jargon of the "-ologists" left behind, and man is left with death and the ashes religion or, as the author ingly puts it, the "ghost of sig cant action".

The purpose and scope of *The Sense of God* are summed up in conclusion:

> What has been suggested is a new context in which we organize our approach to the und standing of religions, by see them as route-finding activi homeostatic and conserva focused on compounds of lim tion, but rapidly extending, cause of their plausibility, to come whole contexts of life, whole universes of meaning; has been suggested that we look very carefully at what pens when those routes and meanings come into crisis, crises of implausibility. This not something which is necessar imposed from without. Far m frequently, in historical terms, has occurred *within* traditions men, in their own existence, wrestled with God.

Dr Bowker has done his fair sh of wrestling in *The Sense of God* and in the passage quoted he gi us a fair idea of his book—and wh it is to be feared, are the seeds yet another jargon. Of this horr however, he is fully aware, for in the last of the many original poems th punctuate the strong and st philosophizing, he confesses:

> Even meliorisationsgenossensch
> Shall not be alien,
> Nor even jargon.

**BIBLES & THEOLOGY**

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MANUSCRIPTS: Two 13th cent. Bibles; St Augustine, 12th cent.; William of Malmesbury, 12th cent.; Papal Bull canonising St Dominic, 1234; Raymundus de Pennaforte, 14th cent.; medieval ecclesiastical documents, many from Sir Thos. Phillipps, Suppression of Monastries signed Cromwell, Illuminations; Scotland, Solemn League & Covenant, 1643; Moravian Church Archive, Bridgewater Curate's Diary, etc.

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# Jesus, the Galilean Hasid

**GEZA VERMES:**

**Jesus the Jew**

286pp. Collins. £3.15.

"Jesus was not a Christian, he was a Jew." So wrote Julius Wellhausen in 1905. The proposition has not won universal acceptance. Ordinary Christians, when they have not ignored or rejected it, have been inclined to qualify it: either by maintaining that, although born a Jew, Jesus went beyond Judaism, or by asserting that, although *humanly* he was a Jew, he was more than human. Scholars, on the other hand, have tended to bypass the issue on the ground that it is no longer possible to disentangle the Jesus of history from the Christ of Church doctrine.

If Geza Vermes, Oxford's Reader in Jewish Studies, is right, all these reservations may now be dropped. In his painstakingly researched, meticulously documented, cogently reasoned and eminently readable new book, *Jesus the Jew*, he demonstrates that the essential outlines of the historical Jesus are, after all, recoverable and that they reveal unmistakably the portrait of a particular kind of first-century Galilean Jew.

Dr Vermes begins by ransacking the intertestamental and rabbinic literatures (especially the Dead Sea Scrolls, the Targumim and the Palestinian Talmud) for every scrap of information bearing on the religious and political circumstances of the time and place. One fact that emerges is the reputation which the North-Palestinian Jews had in the South of being religiously ignorant and politically volatile—which helps to explain the mixed reception accorded to Jesus, as a Galilean, in Jerusalem.

More importantly, it emerges that there flourished in Galilee a certain kind of charismatic figure reminiscent of Elijah: holy men who cared little for law and ritual but who were master-practitioners of the art of prayer, on intimate terms with God, able to exercise supernatural power as exorcists, healers and wonder-workers. These were the Hasidim (such as Honi the Circle-Drawer and Hanina ben Dosa, known from rabbinic sources) who were regarded as "the willing or unsuspecting heirs to an ancient prophetic tradition" and "venerated as a link between heaven and earth independent of any institutional mediation". It is among them—rather than the Pharisees, Zealots or Essenes—that Jesus belongs; for the most securely attested traditions concerning him witness that he made the impression of an Elijah *redivivus*, that he seemed to have "authority" over evil spirits, and that his chief activity was the curing of physical, mental and moral sickness:

> Once the Gospel report concerning his person and work is analysed, the secondary traits removed, and the essential features inserted into the context of contemporary religious and political history, Jesus of Nazareth takes on the eminently credible personality of a Galilean Hasid.

The question arises, however, whether Jesus was *more* than that. In the second part of his book Dr Vermes examines, one by one, the more exalted claims apparently made by Jesus or on his behalf. For example, did his disciples address him as "Lord"? Very probably, says Dr Vermes, but this was a common way of showing reverence to holy men and has no christological implications. Did he claim to be the Messiah? Almost certainly not. (Though this is the view of a growing number of New Testament scholars, the reviewer is not yet convinced.) What about the "Son of Man"? Here Dr Vermes restates and defends a previously published thesis that Jews used the term only as a circumlocutional self-reference (to avoid, for one reason or another, the first person singular) which was only subsequently interpreted as a messianic title in allusion to Daniel vii, 13.

Finally, did Jesus claim to be divine? Definitely not, says Dr Vermes. To the Jews of the time "son of God" meant either an angel or a human being "adopted" by God for a special mission. The Incarnation doctrine (as crystallized at the Council of Nicea) "would have been inconceivable to a first-century AD Palestinian Jew". Jesus himself would have reacted to it "with stupefaction, anger or grief". It "drew its inspiration, not from the pure language and teaching of the Galilean Jesus, nor even from Paul the Diaspora Jew, but from a Gentile Christian interpretation of the Gospel adapted to the mind of the totally alien world of pagan Hellenism".

Dr Vermes arrives at this conclusion as an objective historian, not to belittle Jesus, whom he admires greatly. He speaks of his "incomparable superiority" (presumably over other recorded Hasidic personalities) and remarks:

> Second to none in profundity of insight and grandeur of character, he is in particular an unsurpassed master of the art of laying bare the inmost core of spiritual truth and of bringing every issue back to the essence of religion, the existential relationship of man and man, and man and God

To substantiate this assessment would require an analysis of Jesus's authentic teachings, an "enormous task" which Dr Vermes hopes to undertake in the future. *Jesus the Jew* is concerned with the statu the man rather than the conten his message. But, even so limite represents an important step ward in New Testament study w henceforth scholars, even if the not wholly agree with it, will no able to ignore.

It also poses a challenge to Chr tianity, though that may not be primary purpose, or intended at The implied challenge is that Christians wish to return to historical Jesus, they must return, in some measure, to Judaism in which he lived moved and had his being.

# An end of woe

**ULRICH SIMON:**

**The Trial of Man**

95pp. Mowbrays. Paperback, £1.25.

Woe to the inhabitants of the earth; their land has become desolate; their lakes are polluted; their valleys are dust-bowls; they follow their own devices; they trust only in their five per cent annual growth, their god is their GNP.

The Lord has a lawsuit against his people: and what shall they plead? Ignorance, the failure of their think-tanks? Too narrow visions or too ambitious hopes? The court is constituted, the indictment filed, the witnesses called. But life is a strange law court: judges and accused are in the dock, and prisoners can plead neither guilty nor not guilty, m'Lud. How, then, pass sentence on deaf-mutes? The choice is: arbitrary shut-down, or miraculous reversion. What could the second be? Well, what if the Son of Man were to step into the dock, accept the charges, receive the sentence, and in so doing smash the Assize Court, open the cells, and let his relatives go free?

Thus Ulrich Simon retells the fable: and, to show its universality, draws upon the novelists, dramatists, poets. Being professor of Christian literature (at King's College London) he has many witnesses to draw from. A divide between sacred and secular literature is, he says, no longer desirable. But he ma another divide: some of his best ceptions are into the cont between the "demonic" and " demonic" imagination. Mad Bovary or Hedda Gabler are "demonic" in any but a faint, m phorical sense; Theatre of Absurd is superficial, Theatre Cruelty not really cruel, since are motiveless.

And yet. . . . There are two way relating literature to theology: start with theological themes, lift out segments of literature illustrate them; or to start with literature and see how it move itself into the themes. When fessor Simon does the first he the danger of heart transplants; logical rejection. Alas, second works are better for this opera than masterpieces.

But when he does the opposi reading "sacred" writings as li —he is convincing: Abraham, J at Penuel, Job, live in his book he is disproportionately drawn to "Woe Prophets": "Cursed be the collapse cynics who revel in the collap virtue, tradition, proportion, good order! Cursed be the face demons whose machinery dehum izes humanity!" Disturbingly re niscent, this, of those awful choru in Eliot's *The Rock*. No den ciation will make us shiver if preacher's delivery has first sent to sleep. And anyway, was not Je miah the author of more than Lamentations?



# Emperor's motets

**LOUISE CUYLER:**

**The Emperor Maximilian I and Music**

257pp. Oxford University Press. £10.75.

ise Cuyler has already placed in her debt by completing the Western edition of Heinrich 's *Choralis Constantinus*, that Renaissance treasure-house of ony; and to those musical en she now adds a volume that e and the same time a lucid al commentary on Maximilian e musicians in his entourage, modest anthology of vocal and ental scores supplemented gramophone record. Five of the present sacred and secular by Isaac, and to round out the there are works on a smaller by Rener, Senfl, Barbireau, de Kleber, and Hofhaimer.

ever of famous musical names the greatest artistic wish of a duke or princeling at the f the fifteenth century, and if chancellors were sufficiently in dealing with coin and the prize might well be a or a Willaert. Those in even positions should by right aimed even higher, but Maximilian, an Emperor who had never crowned in Rome in the tradi of his predecessors, suffered out his reign from financial and as a result his chapel, gh excellent, was never the brilliant of all. Yet he was ally concerned with artistic s, and especially with music. he met Henry VIII at Lille, monarch's singing and lute delighted both him and his er, and it is perhaps no idence that music by Isaac Barbireau found its way into few folios of the manuscript now known as Henry VIII's book.

imilian's family background the kind of careful discus which it deserves, and Professor 's is justified in attempting dress the balance by which an music has been too readily sed in the past as being ely unimportant. Although ay have been true of compos was not true of establish s and the Habsburgs invari kept up a high standard of anship in their singers and s at court. When Albrecht II in 1439, a funeral motet (prob by Johannes Brassart, then or of the imperial singers) eloquent tribute to him, and ed some of the chapel sing by name, urging them to sing so that the Emperor might ssured of eternal glory. They are not singing already, as the word *psallentes* implies; for at this point the Aosta manuscript reads quite clearly *psallit[t]e*.

If Professor Cuyler accepted an erroneous reading of de Van's in this instance, she refrained from doing so in the attribution of Brassart's *Summus secretarius*. His guess was that the four-part motet might be in honour of the Holy Ghost, which is a little far-fetched. Hers points more realistically to a great secretary, diplomat, and pioneer of humanistic liberal education—Enea Silvio Piccolomini, who served Friedrich III for many years before being called to Rome as Pope Pius II. Perhaps Brassart wrote the motet by way of thanks for the letter (signed by Friedrich but drafted by Piccolomini) to a Bishop Johann Loos of Liège requesting certain favours for the court singers.

There is a good account of music in the Netherlands when the young Maximilian first visited those parts, and a number of fascinating descriptions of the music that he heard during the course of his travels. The beginnings of the establishment at Innsbruck also come into the picture, with musicians being invited from the furthest corners of the vast Habsburg empire, set to work to build up a magnificent group of performers, and then dispatched to Vienna when it was time to move culture to the east. What was typical of Maximilian was also true to a lesser extent in the conduct of his son Philip, who with his wife Juana had built up an excellent group of singers for his private chapel. A Te Deum with voices and organs greeted the pair as they worshipped in Notre Dame, Paris, and, although (as Professor Cuyler suggests) two organs could have been used, the term "orgues" was more than likely a collective plural, just as in England a "pair of organs" would imply but a single instrument.

Much of the writing is historically orientated, avoiding musical analysis and discussion, which is perhaps unusual in a volume that represents years of work from the life of a musicological scholar. Fortunately a flowing and graceful sense of style sweetens some of the endless journeyings and disappointments of the tale as it must be told, yet there is an occasional suspicion that we are sometimes being deprived of musical information which should also afford precious links with history. Of seven motets that can be definitely associated with one stage or another of Maximilian's career, only one appears in the index—"Virgo prudentissima", for which we are also provided with a score.

On turning to this portion of the book, we find that the brief preface mentions no sources beyond the printed edition of 1520, and gives no indication of circumstance other than the tentative suggestion that it "was probably written at Constance during the period (1507-8) when Maximilian was laying plans for his coronation as Holy Roman Emperor". But the St Gall manuscript 464, probably the earliest copy of this justly famed composition, quite definitely states that Isaac wrote it down at Constance, and, since the text is a paraphrase of the Magnificat antiphon for the Feast of the Assumption, it would surely not be rash to assign it to August 15, 1507. We are also kept in the dark about the subsequent fate of Isaac's motet, which was of such quality that unlike most occasional works it was used for later ceremonies in other parts of Europe. One source omits the Emperor's name and substitutes "pro fide catholica", while another replaces the name of Mary by that of Jesus.

Since Professor Cuyler is an acknowledged authority on the music of Isaac, she could surely have spent a little time discussing those two solemn works composed, as was "Virgo prudentissima", for the Council of Constance: "Sancti Spiritus assit nobis gratia", and "Imperii proceres". The first, with its overtones of Whitsuntide, ends with a sign that points to the second as a musical sequel, and this is important if we are to assess correctly the size and scope of the ceremonies that prompted the title *Choralis Constantinus* and all it implied for Isaac and posterity. It is quite possible that Georg Slatkonia, then imperial Kapellmeister and later Bishop of Vienna, penned the elegant texts himself and handed them to Isaac for setting to music.

Another great work of Isaac's, eminently worthy of mention in a study of Maximilian and his musicians, is the motet "Optime divino date munere pastor", which was sung before Pope Leo X in 1513 on the occasion of a visit by the Provost of Augsburg Cathedral, Matthäus Lang, one of the Emperor's right-hand men. No better man could have been sent to Rome at that particular time, and for the special purpose of professing imperial obedience, for Lang was a keen musician and the Pope a maecenas the likes of whom Rome had never previously known. The text, referring to the Pope as shepherd of his flock and keeper of the peace, carries this imagery further by singing of the shepherd's pipe—"et tua, qua polles, tam blando fistula cantu"—and ends with a prayer from the imperial singers, some of whom may have accompanied Lang on his important mission.

Others beside Isaac wrote music in honour of Maximilian's person or projects. Ludwig Senfl, who brought the *Choralis Constantinus* to completion after Isaac's death, composed a motet entitled "Sancte Pater" which is basically about St Gregory, but its text contains an undeniable reference to the emperor in the line "Cesare plectra sonant mihi musica Maximiliano". It would have been useful to learn more about Maximilian's journey to the Netherlands in 1508, when Benedictus de Opitiis wrote his "Summae laudis", which may not be a great piece of music but it does illuminate the imperial progress. Similarly in Lille, when Maximilian met Henry in 1513, there was music from the English king's chapel in the form of a prayer, "Adjutorium nostrum", of unknown authorship. In this case there is no direct reference to the Emperor, but rather to the political aspects of the occasion in general. Last but not least, the one genuine funeral motet, "Proh dolor", is surely worthy of more than a mere footnote.

The musical half of the book is printed in clearly engraved form from transcriptions by Professor Cuyler and some of her pupils and colleagues. In her commentary on the sequence for St Ursula, "Virginalis turma sexus", Professor Cuyler shows herself to be justifiably suspicious of a recent claim, by G. R. Pätzig, that a Gradual of Passau use printed at Vienna in 1511 is the source of the plainchant used by Isaac. She prints this version a few pages before the beginning of the polyphony, so that the cantus firmus in the bass part can be compared with the so-called model. There are considerable and serious differences; far more than exist, for example, between Isaac's line (which is hardly decorated at all and probably follows the original fairly faithfully) and a version of the sequence in a manuscript from the collegiate church of St Martin at Bonn, and now in the National Library, Budapest. The plain fact is that the Ursula sequence was extremely popular, and can be found all the way from the Arbuthnot and Lund missals in the north down to southern sources in Germany, Austria, and Hungary. Noted missals as well as graduals can supply plainsong, and it might be worth while to follow the trail a little more closely than Pätzig has done.

The defects of this book are of little moment when we consider its excellent presentation, the clear and concise account of Maximilian's chapel, the composers who surrounded him both at home and on his travels—all of whom are men of some importance—and the genuine attempt on the part of the author to present the historical background along with some representative examples of the music Maximilian knew and loved.

# wooning with the Strausses

**H WECHSBERG:**

**Waltz Emperors**

Life and Times and Music of Strauss Family.

Weidenfeld and Nicolson.

g an elegy for the first Johann s, Eduard von Bauernfeld "the old, fat Vienna", where is a dance, "the Falstaff among cities", and the waltz which Strauss dynasty made into 's signature is indeed Fal , accommodating itself with graceful of compromises to chances life presents, sliding the disagreeable, absorbing obstacle into play or pleasure. Lebenslauf is Lieb' und ", the title of Josef Strauss's could serve as Falstaff's motto. ld the blithe forgetfulness of in *Die Fledermaus*: klich ist, wer vergisst, was nicht zu ändern ist—trink mit Sing mit mir." The waltz, like ff's self-sufficiency, enabled a society to live in the perpetual of the senses, defying change, to convert reality into fantasy as Falstaff's jests do, to expose its grimmest penalties as a sham: even Frank's prison is an extension of the party.

The waltz accomplishes this abandonment by teasing the senses: it takes up the eroticism of *Tristan und Isolde*, in which love severs connexions with reality and seeks blissful extinction in death, and manufactures a less fatal, more gently deluding version of Brangäne's potion. It is interesting that Wagner should have called the first Strauss waltzes he heard in Vienna in 1832 "a more powerful drug than alcohol", and described the frantic delight of the audience in these terms: "At the beginning of a new waltz this demon of the Viennese musical spirit shook like a Pythian priestess on the tripod, and veritable groans of ecstasy . . . raised their worship for the magic violinist to almost bewildering heights of frenzy." Wagner himself was to give the flower-maidens a languid, bewitching waltz with which to tempt Parsifal. The Verzückungswalzer developed by Johann Strauss II as an alternative to the slower Ländler acquired a reputation—as Joseph Wechsberg puts it—for making people "delirious with its daring harmonies and ever-changing rhythms", suggesting the tense frustrations of *Tristan* or the treacherous chromaticism of Kundry; and a journalistic description quoted in *The Waltz Emperors* of the first performance of *Fledermaus*, with the stalls almost sea-sick, so many people were swaying backwards and forwards in the possession of the music, suggests the hair-tearing excesses of nineteenth-century Wagnerians.

This sense of the waltz as a safer, more biddable form of the Wagnerian intoxication perhaps explains why the form reaches its completion in Wagner's successor, the Bavarian Strauss, who was not one of the family and who is scarcely mentioned by Mr Wechsberg. The waltz is Richard Strauss's fatal Cleopatra, and it reveals the split in him between the dionysiac and the cosy, the tragic and the *moyen sensuel*—between Wagner, one might say, and the other Strausses; lurking always somewhere in the musical texture, it threatens *Salome* and *Elektra* with banality throughout. Chrysothemis's hymn to family love falls into waltz time, and Elektra is a demented waltzer, the *Götterdämmerung* Brünnhilde in three-four time, clumping ferociously about the stage in her triumph or encircling Aegisth with the torch as the music swoons and slides in inappropriate anticipation of *Der Rosenkavalier*.

Mr Wechsberg's interest is in personalities, but one suspects that the waltz is more interesting as a form than are the successive generations of the family it forced into its service. One of its characteristics Mr Wechsberg reveals to be a very Viennese opportunism, a Falstaffian readiness to exploit each passing occasion: Josef Strauss grudgingly wrote a waltz which he called "the first and the last"; when it was a great success he followed it up with another disarmingly entitled "the first after the last". The Strausses were musicians laureate, capable of turning out a polka to celebrate the demolition of the old city ramparts to build the Ringstrasse; one of the many superb music covers illustrated here has the navvies sliding down the steep defile of the title into the depths of the page, where in something like a sewer-tunnel overgrown with roses dwarfish Nibelungs are hurrying along. The waltz was journalism in music, resiliently topical: two of Johann Strauss II's compositions were indeed named after the morning and evening newspapers.

Mr Wechsberg is, as befits a Viennese, anecdotal, and he is a skilful diagnostician of that city's mood of cynicism interwoven with sentiment—the worldly-wise exploitation of regret and affection of which the Marschallin is the most celebrated mistress. As the dead bodies were being carried in their dozens from the burning Ringtheater in 1881, the police officer in charge of the rescue assured Archduke Albrecht, "All saved, Your Imperial Highness." This is the waltzing mood of happy oblivion. And Mr Wechsberg mentions the subscription system of the Wiener Philharmoniker, which no longer permits subscriptions to be passed on by inheritance, although "when the Philharmoniker sent tickets to the subscribers by registered post—to be signed for personally by the addressee—some signatures turned out to be those of relatives and friends who claimed to have 'inherited' the seats".

Liszt wrote a spiritual history of Poland through an analysis of the polonaise and the mazurka; Mr Wechsberg might have done the same for Vienna through the waltz, and his illustrations—comprising about a third of the book—offer abundant material for doing so. He chooses, however, to emphasize the gaiety of it, so that the Schubertian melancholy of Josef Strauss and the fear of death of the second Johann, whose music extols the delights of life, seem oddly discordant. What happens when the waltz is over? We are left with that most puzzling of waltz emperors, Orlofsky, a prince of pleasure who declares his palace a bower of bliss—and who even in a censored line invited women to dress or undress there as they pleased—but wanders through it gloomy, disconsolate, sated.

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# The shape of books to come

## BY ANTHONY ROWE

TWENTY YEARS ago, at the start of a two-year stint as a junior London representative, I crept with bowler hat and umbrella into the office of the reputedly tough production manager of a great publisher and tried to persuade him that he could not any longer do without our composition facilities (Baskerville, Bembo and Times, all Monotype—set in metal), and other benefits like traditional letterpress machines and sewn binding. He explained patiently that he was not opening new accounts with conventional letterpress book printers as he had recently started using filmsetting. All his composition would be done this way within five years, as would 90 per cent of other publishers' work. Inevitably this would be printed not letterpress but by offset litho. It would mostly be unsewn with a cutback glued binding. *I slunk away with umbrella at the trail.*

He was entirely wrong, of course. In 1973 his publishing house (he himself is dead) still buys more hot-metal setting than anything else. Letterpress, although progressively eroded by litho, still prints about 50 per cent of bookwork. The majority of British books, other than long-run paperbacks, are still sewn. That formidable production manager had forgotten the "sailing-ship effect" which preserves obsolescent methods and overlooked the fact that most British publishers are shrewd and cautious buyers, seldom afflicted by *folie de technique* or an excess of cash. They prefer using tried systems of proven economy to experimenting with new ones. In this they differ from their American counterparts who tend to be both deeply involved technically and readier to risk money on new processes. Neither approach in its context can be described as better or worse than the other, although life is probably cosier for a British than for an American printer, at least during waking hours. At night, however, when the comforting noises of battle are absent and the volcanic rumblings of technical and other changes can be heard, he is probably more exposed to nightmares.

Most businessmen search for omens, embodying them in five-year plans which are obsolete the day they are typed. The book-printer wants his own crystal-ball to tell him four things in particular: first, whether The Book as a major vehicle of information and entertainment is going to last until he retires or ceases to need an augmented pension; secondly, what new methods are going to produce books in the future more efficiently than existing methods produce them now; thirdly how to find and train the managers and craftsmen to continue to produce books to the standard demanded by publishers; fourthly, how to make profits big enough, in spite of the sophisticated pulverization facilities possessed by publishers' specialized buyers, to pay for new equipment whose prices escalate exponentially.

These are problems for whose solutions one must consult oracles. There are others so palpable that they need exorcism rather than prophecy, like the damagingly seasonal nature of publishing, the chronic shortage of craftsmen, the conspiracy of property prices and mortgage costs with anti-inflation legislation to destroy the mobility of labour, the traditional use by publishers of impoverished printers as bankers, and the imminent disappearance of paper.

For a book-printer to forecast the future of The Book is unnecessary since it is described optimistically and regularly by such estimable bodies as the Batelle Memorial Institute. He must just assume that it will survive despite micro-publishing, visual aids, video cassettes, television, American governments, illiteracy, the Net Book Agreement, permissiveness, and other diversions. Having made this assumption he must next try to guess what techniques are going to be used for manufacturing books in the five-year to ten-year term, since his plant-buying decisions (which he usually sees as the most important he makes) depend on that guess.

In the composition field his guess is almost sure to be photosetting, whose progress, though slow since its first appearance in 1922, is accelerating rapidly. (Curiously, computer assistance during the 1960s seems to have delayed photosetting. The computer experts saw it as an ideal nut for cracking with their cumbersome and costly sledge-hammers, but the book trade saw it otherwise. Computer typesetting proved complicated and unprofitable for books until very recently when a new generation of small and cheap machines, in which the photosetter dominates the computer, arrived in variety on the scene.) Choosing photosetting, then, is simple. Choosing a particular system and specifying equipment is vastly less so. There are dozens of machines and manufacturers and configurations, all with sophisticated charms which need to be carefully examined, and preferably lived with, before purchase.

The established printer has another composition problem in deciding how long demand for his hot-metal typesetting plant will last. Both the main systems have advantages which have so far defied photosetting, including nearly a century of practice, which minimizes risks for both publisher and printer. Hot-metal Monotype has a capacity for dealing with complex work, particularly setting involving the use of many "special" characters, which few photosetting systems can match. One man with his Linotype in a back-room (or even in an efficient composing room) can turn out good quality work, either for reproduction by litho or for letterpress printing at costs and prices which remain rock-bottom. More recently composing systems using IBM typewriters have appeared. These have captured technical and mathematical work from Monotype and show no signs of surrendering it.

When it comes to printing, the major choice looks even simpler—it would be an eccentric (though not necessarily certifiable) printer who expected to print books without litho in 1983. The range of suitable machines is small.

Binding, at the end of the line, has produced less innovation than either composition or printing and there are few machines or processes now in use which were not developed from prewar precursors. The more difficult decisions about binding plant concern linkages and finding the money for foreign machines whose prices levitate as the pound sinks.

The obvious problems of investing in composing, printing and binding equipment seem, then, to be soluble during the ordinary working day. Unfortunately, after two or three hours' sleep, things called "Cameron", "Ink-jet", "Laser", "OCR" and the like trundle in from the wings of the unconscious, and the practical bookprinter wakes up, arms himself with a stronger night-cap, and faces the realities which science is currently providing for fiction and non-fiction alike. The major figures of the nightmare are briefly described as follows.

The Cameron Belt Press, an American machine and a £500,000 investment, manned by eight men, will turn out an edition of 5,000 bound paperbacks in three hours. This time includes setting-up, printing and binding. There are eight Camerons in North America at present (the latest is a two-colour). One is said to be on order for an unknown European buyer. Several major British bookprinters are known to have been looking very hard. The Cameron is claimed to produce a short-run edition or reprint up to 30 per cent more cheaply than conventional sheet-fed offset, including paper and binding. Since it can do this several times within a working shift, it simplifies publishers' stock-holding problems. It also eliminates the need for a bindery.

Ink-jet printing, a computerized technology, dispenses with the people involved in preparing a printing surface in the composing room other than the keyboard operators and readers. It holds out the possibility of updating a newspaper without stopping the press.

Lasers, so they say, are about to simplify and speed up photosetting. More formidably, they are expected to be able to print every sheet through a stack of paper in one penetrating flash.

OCR (Optical Character Recognition) systems, which can currently convert typescript (and may soon be able to convert manuscript) to camera-copy without the aid of the printer's keyboard operator, have very recently taken over a significant share of the American newspaper and periodical industry and are now invading Europe. Seven years ago OCR was an expensive lunacy.

And so on.

Worry, in my experience, has a self-annihilating effect. If you worry hard enough sleep returns. If the practical bookprinter, now wide awake and weeping quietly, wants one more super-worry as a soporific, he might usefully pick seasonality—the set of problems arising from publishers' determination to pack 70 per cent of their demand into 50 per cent of the year.

The major cause of this phenomenon is the coincidence of the Christmas market and the Academic year, which inflicts tremendous demands on binderies in particular between July and October (this includes the peak holiday months). A high proportion of all books are needed in August for shipment to the Antipodean Christmas Market, September for the Antipodean Academic Year, October for the British bookshops and November for the British Academic Year. Something of the sort happens with composition and printing at earlier periods. The effect in the binderies, for instance, is that during six months of the year it is not easy to find enough wor[kers to] provide the overtime and bonus [earn]ings which are essential under e[xist]ing wage arrangements to pro[vide] men and women with a reason[able] living. During the past two years [the] seasonal problem has been ge[tting] worse, with the result that, when [the] boom arrived this spring, a num[ber] of skilled people, who had strug[gled] through two winters on little m[ore] than their basic wage, left the in[dus]try altogether as more lucrative [jobs] became available in the building [and] other industries. This exagger[ated] an already serious shortage of lab[our] in the industry at a time when, [be]cause of the fall in the value [of] sterling, many publishers who [had] previously saved money by print[ing] and binding abroad decided to re[pat]riate much of their work, while [con]tinental publishers were finding [it] increasingly economic to place [work] in England. The result has [been] something like a shambles in [the] book trade this autumn, littered [with] broken promises and postpo[ned] publication dates.

The seasonal nature of publish[ing] has not worried publishers as m[uch] as it has worried printers, si[nce] publishers were buying in a buye[rs'] market with excess capacity. T[he] current scene is changing this, a[nd] a joint committee of publishers a[nd] printers is about to start looking [for] ways of spreading demand m[ore] economically across capacity. (Sw[ap]ping Christmas and Easter would [do] the trick, but is not thought to [be] entirely practicable.)

There must be easier ways [of] earning a living than book-print[ing] but there can be few industr[ies] where buyers and sellers are as m[uch] concerned in and with each oth[er's] problems and as civilized in deal[ing] with them. Books and civilizati[on] even at the manufacturing sta[ge] seem to go together.

# Bookbinding today

## BY PHILIP COHEN

IN THE past ten years there have been very few technical advances in bookbinding, but the craft itself has undergone a great deal of change. At least a quarter of the companies who claimed to be able to meet the publishers' and buyers' requirements for "economic as well as strong" bindings in a group advertisement in the previous book production issue of the *TLS* are no longer in business. Part of the reason for this must be that the search for economy has been taken too far and the search for strength forgotten on the way.

The normal casebound book ten years ago looked much the same as it does today. The case is normally made using a strong paper embossed to give the impression of cloth. The blocking is limited to the spine, the design is unadventurous, and the material is a metal foil which simulates gold but tarnishes after a time. The endpapers are probably from the binder's stock, and if they blend well with the paper used for the text this is more often than not a matter of luck. The boards are of strawboard which, although it gives the necessary bulk, does not give the same strength and rigidity as better quality and inevitably more expensive boards. The text pages themselves are folded in the largest practicable size of section—this tends to be thirty-two pages.

With luck the sections will still be threadsewn, but there is an increasing tendency for even casebound books to be unsewn in the way that normal paperbacks are. The machinery and adhesives used for this process now ensure that there is less risk of the book disintegrating in use, but much depends on the quality of the text paper. Unfortunately poorer quality paper often makes a longer lasting unsewn book than good quality paper. Plates, if they are printed on a different paper from the text, fall where it is economic for them to fall rather than adjacent to the text to which they refer. Everything has been reduced to a question of economy and in very few cases has any skill been exerted in making the best use of the wide range of low cost materials available.

In the previous book production issue a bookseller wrote: "Yet there is some room for rejoicing in the apparent fact that for most people what is written in a book is still more important than how it is bound." This is still the case and will surely continue to be, but I hope that publishers' designers will not use this as an excuse to consider the binding a necessary evil which fills the gap between the book jacket and the text on both of which he lavishes considerable energy and design expertise.

Within the very tight limits of low-cost binding, much more can be achieved than at present by the use of coloured endpapers, covering materials which are not pretending to be something they are not, and blocking designs which are really designed with the thought that they will be on show long after the jacket has been discarded. Cases can be made up using more than one material at very little extra cost, and this can mean the reintroduction of cloth on the spine with contrasting paper sides. Much can be learnt by looking at American binding even if the taste may be suspect to British book designers.

Rationalization of formats has made very slow progress. The impetus should have come from the publisher but it has not. Now it will come from the printer. As more rotary processes are introduced, fewer page sizes will be available, and in order to take advantage of these presses the publisher will have to make his books match the machinery. If the sizes that are chosen have the approval of both printer and publisher, there is no reason why anyone should suffer. Binding may benefit. If the book designer has fewer choices to make, perhaps he will have more time to make wiser ones.

Casebinding comes into its own with large format volumes. Illustrated art books almost always appear first in case, and here more care is taken in the choice of materials and in the overall look of the binding. Many such titles later appear as large-format threadsewn paperbacks, sometimes with remarkable reductions in price. These are caused not only by the economy of the binding style but by the fact that initial costs have often been absorbed by the casebound edition.

Occasionally books do appear which sell on appearance first and on content second. Limited editi[ons] in lavish bindings are someti[mes] sold as collectors' items in the s[ame] way as silver tankards and set[s of] medallions. At the same time th[ere] is a substantial mail-order sale [of] sets of classics. The binding of th[ese] classics is often described in [such] rich terms that the potential [pur]chaser may not realize that [the] "silken" bookmarker is not silk, [the] "golden" lettering is not gold [and] the "leather grained" plastic is [not] leather.

Colour-printed books for the c[hild]ren's mass market are most o[ften] casebound, using printed lamin[ated] paper in place of imitation clot[h to] cover the boards. The strength [of] the binding is inevitably redu[ced] but the great advantage is that [the] book jacket is replaced by the [prin]ted paper case and the books re[main] presentable in the bookshop (an[d in] the home) for a longer period [than] jacketed books.

Libraries very rarely put b[ooks] into circulation in the publish[ers'] original bindings. The jacket[s of] novels are often inserted in a pl[astic] sleeve which is then stuck firml[y to] the book. Books which are li[kely] to have a longer shelf life are o[ften] specially bound by specialist lib[rary] binders, who use plastic materia[l for] the case and strengthen the [end]papers. Children's books are s[peci]ally prepared for library use. [The] same sheets are used as for the [nor]mal trade edition, but the sewi[ng is] stronger and the printed paper [case] is specially strengthened. If [the] librarian is not satisfied with a [nor]mal case-binding and if the [book]buyer purchases a paperback [he] might ask who does benefit fro[m it]. Could it be that sometimes case[bind]ing is retained simply to exp[lain] away the high selling price of [the] book?

Ten years ago the "paper[back] revolution" was looked on a[s a] recent phenomenon. Now [most] bookbuyers consider a paperbac[k as] the norm, whereas the casebo[und] book is something they rarely [buy]. The time-lag between publicatio[n in] case and paper is shortening [and] frequently the two editions ap[pear] simultaneously.

Paperbacks of the Penguin[/] Pan variety are almost all unsewn[...] [...]sewn casebound books, the [...]ity and longevity are far better [than] they were ten years ago, [...] occasionally unforeseen [...]s can still turn a paperback [into a] set of separate leaves. One [boo]k binder has a primitive but [...] test which involves folding [the ba]ck on itself in the way that [...]ping travellers by train do. [If a b]ook passes this test it will [...]

[...] Midway edition which Quartet [n]ow publish is in fact an un[...] paperback covered in a heavy [...] paper with the addition of a [...]k jacket. As a hybrid, it is [mu]ch closer to the paperback [than] the casebound book.

[...]ated books, reference works, [...]onal titles, and music are fre[quentl]y threadsewn in paperback. The quality of the covering [...] is often much better than [...]ed on ordinary paperbacks, [...] life-span of the book may [be] as great as that of a case[bound] book. The effort and expense [...]nt into a casebound book's [...] now go into the paperback's [...] sometimes with very effective [...]

The craft of hand-binding has reached a very difficult point. The school-leaver suspects that there is no future in a bookbinding apprenticeship, and would rather become a compositor or an offset machine manager. At the same time the interest in bookbinding as a hobby is proliferating, and evening classes are turning out adults who have acquired considerable skills but who will generally continue to work as part-time amateurs. If the superb tradition of English bookbinding as a craft is to be kept up, the strict division between apprenticed tradesmen and gifted amateur craftsmen will have to be broken down.

The next ten years will be fascinating. There will be more and more paperbacks, and the variety of books that are first published in this form will continue to grow. Casebinding will continue, but will apply more and more to specialist areas of publishing. The craft of handbinding will be saved from dying, and its market will grow again. I hope that in general there will be an increasing tendency to use materials and processes in their own right rather than to attempt to make them imitate something else.





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[...] Caslon, 1693-1766 : the [...] life and connexions of [...] foremost letter-engraver [...] founder.

[...] Kineton : The Roundwood [...] £8.50.

[Under]standably, most books on print[ing h]istory have been written by [...] historians or by practising [typogr]aphers. It is a pleasant sur[prise] to come across a book about [one of] the most important figures in [...] typography written by some[one] who falls into neither of [these] categories. Dr Johnson Ball [...] as an engineer and went on [to bec]ome Principal of Halesowen [Technic]al College and, later, estab[lished] an all-age co-educational [...]. This book, the first major [...] of Caslon's life, is published [...] years after his retirement [from p]rofessional life.

[The] reader is presented with a [...] title : on the title-page it is [...] as above, while on the dust [jacket] it reads *William Caslon, [Master] of Letters*. It must be said at [...] that the title-page precisely [...] the content of the book and [...] dust jacket (designed by the [...]) is somewhat misleading. The [book] is essentially a record of the [...] exhaustive researches into [the an]cestry and connexions of [Willi]am Caslon and makes little [contrib]ution to our understanding of [lett]er forms. Indeed, the author [...] in the introduction that, while [the em]phasis of other writers has [been on] Caslon's achievements as a [typefo]under, his main aim has been [...] Caslon's ancestry, mark the [...] of his family in Halesowen, [...] his West Midlands connexions [...] facts of his early life, and [...] the circumstances and [...] which introduced him to [...]

[Dr] Ball's researches into Caslon's [...] grew out of his interest in the [hist]ory of Halesowen. After [...] from local records he [follow]ed up leads in various London [...] and, as a result of much [pains]taking research, is able to [...] existing accounts of the [...], birth and early life of [Caslon]. He has succeeded in tracing [Caslon's] ancestry back to the six[teenth] century and in recording [...] of his master, the loriner [...] Cookes, who turns out to [have] been uncle to William Shen[stone the] poet and to Caslon's first [...]. He has also discovered links [betwee]n Caslon and many of those [who] came to help him get established [as a pun]ch-cutter and typefounder, [as well a]s with John Baskerville and [Edward] Rowe Mores, the early [historian] of typefounding.

[It] is all entirely original work [and fill]s an important gap in our [knowled]ge of Caslon's background. [On occ]asions, however, Dr Ball [seems] to have been carried away [by the] excitement of the search ; [some of] the links he makes between [...] seem rather tenuous and he [is incli]ned to interpret probabilities [as ...] facts. Only the most dili[gent re]aders will be able to follow the intricate family and other connexions which Dr Ball establishes, because the text is overloaded with tedious and often quite unnecessary biographical information about minor figures. All this makes for an unbalanced book, and it is more than 300 pages before Caslon's activities as a punch-cutter and typefounder are discussed. Nevertheless, printing historians have reason to be grateful to Dr Ball for undertaking such worthwhile research and for documenting his findings so thoroughly (the book includes, for instance, ten charts illustrating Caslon's connexions, a useful chronology of his ancestry, life and connexions, and precise details of sources).

Dr Ball states that he "has not set out to produce a book for the typographical expert, but for a wider readership, bringing out sufficient of the social, art, and industrial history of the period to show Caslon clearly in the several environments in which he lived and worked . . .". With this in mind he devotes chapters to such subjects as Halesowen and the iron industry of the West Midlands, the growth of the gun trade in Birmingham and London, the pictorial arts of the period, engraving and writing masters, Eastern travel and Arabic scholarship, the SPCK, the book trade, and newspapers to the time of Caslon. Some discussion of these subjects was essential, but much irrelevant material has been included. Moreover, though Dr Ball has a good grasp of printing technicalities, some parts which relate to printing show the disadvantages of approaching the subject as a non-specialist.

In his enthusiasm for Caslon's typefaces Dr Ball is in a clear line of descent in printing history which includes Updike ; and, like Updike, he is inclined to unfortunate lapses of judgment. It is unscholarly to compare Caslon's types qualitatively (as Dr Ball does by implication) with modern letterforms designed for quite different purposes, and his forceful comments on typographic education and BS 2961 are quite inappropriate in this context.

While the book's claim to be a definitive work may well be justified in relation to Caslon's early life and ancestry, this is not so as far as his work as punch-cutter and typefounder is concerned. For all the book's undoubted merits in the field of historical detective work, it does little to enlarge our understanding of the achievements of Caslon the Master of Letters.

From a physical point of view the book is an extraordinary production—set, understandably, in Monotype Caslon and printed on antique laid paper. But *one* wonders whether Caslon would have approved of changing the measure within a page for no apparent reason, and of setting some pages solid when most of the text is 2pt leaded ? The lesson to be drawn from the appearance of the book is one which the author could well have drawn more attention to in the text—that, however good a type design may be, it is important to use it sensibly.

# Machines for composing

RICHARD E. HUSS :

**The Development of Printers' Mechanical Typesetting Methods 1822-1925**

307pp. University Press of Virginia for the Bibliographical Society of the University of Virginia. $17.50.

This book is an extension of the chronological list of typesetting machines and ancillary equipment which Richard Huss contributed to the *Journal of Typographic Research* (vol 1, no 3, July 1967, pp 245-74). It includes more entries (294 compared to 173) and each item is briefly described and, where possible, illustrated ; in addition, there is a short technical and historical introduction.

The period covered by the book includes the very first composing machine invented by William Church in 1822, which utilized existing type, and the successful commercial development of hot metal machines such as Linotype and Monotype. The earliest phototypesetting machines, those of Porzsolt (1894) and Friese-Greene (1898), are also described, but the real development of photocomposition, technically and commercially, falls outside the scope of this book.

The major part of the book consists of technical descriptions of typesetting and ancillary equipment arranged in chronological order. The author's concern has been with composing systems as a whole rather than with typesetting machines specifically, and casters and associated machines are described where they have a direct bearing on typesetting machines. The author's main interest has been in the machines themselves rather than in the practical use made of them, though comments are made on the commercial application of some of the machines described.

For the better-known machines, Mr Huss draws heavily on the standard works of the late nineteenth and early twentieth centuries—Legros and Grant, Ringwalt, Southward, and Thompson—which were written in the period when many of the major innovations in the typesetting machinery they described were being made. For detailed accounts of such machines the dedicated historian of technology is advised to go to these sources ; but for descriptions of lesser-known machines and for a survey of the whole field Mr Huss's book is most useful. No one can deny the advantages of having a set of short descriptions of all well-known machines within one volume. Mr Huss has made good use of American and British patent specifications and models, but it is very regrettable that patent numbers and other specific references are not given in the case of every item described (Legros and Grant is excellent in this respect). With a little extra information in the form of details of the sources used by the author in compiling each entry, the book would also have been made more valuable as a work of reference.

The least satisfactory part of Mr Huss's book is the historical introduction. Having undertaken the painstaking and thankless tasks of finding out and describing how the various machines worked, the author was surely in a position to provide a rather better and more comprehensive survey of the field. The subject calls for an incisive and helpful classification of the principal methods of composition, and a thorough analysis of the problems encountered. Some comparison of the output of composing machines, or at least of figures claimed for them, would also have been useful, and it is surprising that there is no general discussion of the organization of the keyboard, which is one of the essential issues in the development of composing machines. What is more, there is no real account of the effect of the introduction of such machines on the printing trade, and the reader is given little information about the commercial success of the machines introduced. While many of the 294 machines described made little impact on the trade, there were some, both in the era of machines using pre-cast type, and those involving the manufacture of type as part of the composition process, which were far more successful than others.

American inventors accounted for by far the largest number of new typesetting machines, and this book demonstrates clearly the extent to which America dominated printing technology during the second half of the nineteenth century. Understandably, therefore, it is written from an American viewpoint. It includes, for instance, an appendix of museum and private collections having historic typesetting machinery—all of which are in America. Such machines certainly exist in Europe, and probably elsewhere. Mr Huss would be providing a most useful service if he extended his valuable work in this field by documenting such equipment on as wide a front as possible.

# Buildings for books

GODFREY THOMPSON :

**Planning and Design of Library Buildings**

184pp. Architectural Press. £8.75.

In this country libraries have not often attracted the attention of "top" architects, and some of the few to which distinguished names have been attached, have been, in operational terms, disastrous. Public library design has usually been the concern of the county or borough architect, and the results have been predictably as lacking in individual quality as the Carnegie buildings which still, to the despair of their custodians, stand indestructibly in the middle of many small towns. The university libraries have faired better, because they are not designed in isolation but as part of a prestige complex.

Godfrey Thompson's book is not concerned with aesthetics, except to the extent that a building which is true to its own purpose is commonly more pleasing visually than one which pursues irrelevant principles of design. His theme is that of partnership. Libraries cannot be designed by librarians ; they should not be designed by architects working in a vacuum. The successful building is produced by a design team of which the architect is the leader but in which the librarian, as client, has a vital place. The idea is not new, but, even if it is generally accepted in principle, in practice it is honoured more in the breach. In consequence everywhere librarians are called upon to operate a machine which is not quite right for its job, and, much more important, library users find the service less efficient and effective than they may reasonably expect.

Mr Thompson calls for a genuine collaboration in design, not just a general agreement on the areas of departments but a detailed investigation of flows and pressures, a study in which every fitting and piece of equipment and furniture comes under scrutiny. It is a proposition which most librarians would readily accept ; architects might take a little more persuading, and both parties would often be defeated by the difficulty of fitting this necessary and time-consuming operation into an already crowded schedule.

Mr Thompson's own authority in this area is beyond question. As Librarian of Guildhall, with experience in major cities of the North, he has met the problems of complex university and other non-public urban systems on the ground, and these have more in common with libraries than is commonly agreed. His study includes a close examination of examples, and comparison of these with his own principles and with published standards. The documented argument is immaculate. Practising librarians may not concede all his conclusions, but they would be wise to take them seriously. It is a big book, embodying the results of years of research. In consequence some of the minor details have not been fully brought up to date, but this defect does not invalidate the thesis in any material area.

This big, authoritative, handsome and expensive volume is essential not only for librarians and architects, but also for administrators and authority members who control the finances and who are consequently in a position to implement or invalidate Mr Thompson's ideas. For libraries made according to his formula, if they will ultimately prove economical in operation, will be costly to build.

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Winsor and Newton, the makers of artists' materials, have placed on permanent loan to the Courtauld Institute of Art the George Field colouring notebooks. Field's reputation rests mainly on his special apparatus for preparing coloured lakes and on his books *Chromatography* (1835) and *Grammar of Colour* (1850). The set of five notebooks, dating from 1805 and running to more than a thousand pages, contains his original theoretical work and drawings and also provides the basis of the Winsor and Newton colour range. Field gave them before his death in 1854 to his friend Henry Charles Newton, founder of Winsor and Newton ; they are now open to study for the first time.

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# Paternalists and populists

**DAVID EVERSLEY :**
**The Planner in Society**
360pp. Faber and Faber. £4.75.

"I knew very little about planning", says David Eversley—so he joined the GLC's Planning Department as Chief Strategic Planner "to learn something about the shortcomings of the planning process and the planners themselves". Somewhat negative motives, and one wonders whether he explained them to his employers. And what sort of an "historian and demographer" (Dr Eversley's prior training) sets about the study of an unfamiliar subject in so preconceived a manner? No author need be neutral in his conclusions—but surely one may expect a more objective initial approach. The opening of Dr Eversley's introduction is no more reassuring than that of his preface: "The planner is almost universally feared and disliked . . . seen as society's greatest enemy, in league with property developers and speculators, a conspirator against the common weal." On what sort of evidence acceptable to a trained historian or demographer is that generalization based?

Dr Eversley's theme is that "the office of the planner is, today, the most important part of urban administration in its totality", but that "his present training does not qualify him to undertake this large task". Indeed, the very fact that the planner (apparently) is generally considered "a monster, earth-raper, breaker of communities, promoter of neuroses, destroyer of national heritage", though these are the exact opposite of his aims, is evidence of a crisis in education. The author's purpose, however, is not to prescribe a curriculum but "to show some of the underlying trends in society which any form of planning education ought to consider".

The planner is described as allocator of the use of scarce resources between social purposes and social classes—a major distributor of wealth and welfare in our society. He is likely to deny this—"he was brought up to be a conscientious craftsman, administering the law of the land devised by those . . . democratically elected"—but that is merely his lack of political understanding. If the role is as inescapable as Dr Eversley defines it, perhaps it should be embraced in more positive a manner. The planner should adopt the ethics of the traditional professions—medicine, law and the church—namely, a first and personal "concern with the health, rights and spirits of the community". Dr Eversley is clear himself on the code of ethics: "He must have objectives and they must meet the wishes of the electors as they express them in their political choices, and they must also consciously safeguard the rights to their share of a better life for those whose voices are not heard through the normal democratic processes" (the old, the young, the recent arrivals, the illiterates, the semi-nomads).

That sounds reasonable enough, but is it really quite so simple? Is the planner deliberately to forsake his constitutional position as servant of the elected representatives of the people and set himself up as defender of the public interest as he interprets it, perhaps in conflict with his employers? If so, how will he assess and reconcile the interests of majority voters, minority voters and non-voters? How, indeed, will he discover the interest of the last category? Should he serve their wishes or their needs? "Government", as Dr Eversley says a few sentences later, "is by definition responsible for the welfare of all citizens." Leave aside where the definition comes from, the problem remains that expressed demands are not necessarily the same as best interests.

It is fashionable to contrast paternalist planning of recent decades with the current small beginnings and greater hopes for participatory planning—to the disadvantage of the former. If only the planners had gone to the people, they would not have made so many mistakes (high-rise apartments and all that). "The people know what they want" is the slogan of the populist planners. But that, in fact, is no less reactionary a doctrine than the doctrine of elitist paternalism. And what is astonishing is the double-think of some neo-Marxist advocates of the former who, in other contexts, will not hesitate to say that mass consciousness is shaped by the capitalist system, that people's wishes are largely determined by the social order in which they are socialized, by the manipulation of the mass media, by advertising, by the educational system and much else.

What then of the planner who, having read the sociological literature of recent decades, wishes to preserve the intimacy and community-sense of slum areas by rehabilitation, because that is what the people want, rather than force them into new towns and a new way of life they do not apparently enjoy. Is that a socialist or a conservative policy, progressive or reactionary? Is it merely giving the poor what they have been taught to want in a capitalist society—their snug place in the existing order? Forcibly moved—once the spell of the past is truly broken, and that takes a long time—might they not after all come to prefer fresher air, greener grass and more spacious surroundings?

How does the planner actually determine his social goals? As Dr Eversley says, "for the Middle European Marxist visiting London for the first time" (how many such visit London these days?) "the planner is the tool of the ruling classes, while to the conservatives he appears a dangerous communist". Dr Eversley's own view of him is little better. It seems that he is an aesthete: "All his travels, his coffee-table books, and the slides shown him by his instructors, condition him into accepting aesthetic forms irrelevant to his current situation." This brings one to what seems to be the real, if not intended, heart of the book—a caustic attack on those who pursue standards at variance with the apparent immediate material interests of the majority. Of conservationist and environmental protection groups Dr Eversley says: "Their whole tone is one of affluence, tradition . . . the myth of Merrie England, the Good Old Days, belief that the past was better than the present." His own tone is a little desperate: "Increasingly, our society is being dominated by conservationists of one kind or another." What will a future historian, quantifying what has been conserved, make of that trained historian's view?

Dr Eversley dislikes the "self-appointed arbiters of taste". But how else is taste to be determined? Aesthetics, like ethics, cannot be made the subject of fluctuating—and probably meaningless—opinion polls.

Where, Dr Eversley asks, is the voice of the people? That brings us back to a point made earlier. Are planning standards to be determined by appeal to the consumer demand deliberately created by the salesmen of a capitalist system or the unthinking values into which the lower classes are socialized? It may only be the rich man who lives in a castle—but aesthetically (and from other viewpoints also) castles are probably better than the hovels of the poor man content to remain at his gate. The cost of putting electricity power lines under ground when passing through fine country is undoubtedly excessive, but it is not good enough to say that it would put the burden on "people who are quite indifferent to the sight of power lines, which they accept as part of the landscape". That is too patronizing. Surely one of the purposes of education including the education of pla[illegible] is to teach all the peop[illegible] pleasures of seeing?

Consistency is not Dr Ev[illegible] strong point and here, to be [illegible] him, he declares that "the pla[illegible] task is not to set up his [illegible] yardstick, halfway between th[illegible] ciousness of the knightly di[illegible] and the total lack of all taste [illegible] great majority of the popul[illegible] but to point out the costs of [illegible] struction and the benefits of [illegible] truction as they affect the [illegible] community". The neutral p[illegible] advocated here—the planner[illegible] is merely to point things out [illegible] decision makers—is hard to [illegible] cile with his views expressed [illegible] where; it is nothing like the [illegible] of ethics recommended earlier [illegible] bias in the last part of the sen[illegible] also deserves attention. Should [illegible] conscientious planner not also [illegible] out the benefits of conservatio[illegible] the costs of destruction? And [illegible] what sort of conservation [illegible] easily dismissed: it runs [illegible] "every scrap of urban equip[illegible] that is more than fifty years ol[illegible] "trees, grass, hedges, p[illegible] estates" (pejorative adjective[illegible] colour the rest) "as well [illegible] course, as beautiful scenery [illegible] every description".

What is wrong with pla[illegible] apparently, is that they lack a [illegible] of values: egalitarian values [illegible] cause, though they are seen as [illegible] tools of speculative builders, [illegible] ners also suffer from irrelevant [illegible] thetic values. How these egalit[illegible] values are to be implemented i[illegible] planners' task is merely to poin[illegible] costs and benefits is another m[illegible] In any case, the whole thing [illegible] their fault: "They lack the e[illegible] tion and the training, the inte[illegible] tual stimulus, the reading and [illegible] cussion." That may be fair [illegible] ment. What is equally clear is [illegible] they need above all—before [illegible] tional courses in half-digested [illegible] nomics, politics and sociolo[illegible] training in rigorous clarity [illegible] thought.

# The unmanageable city of Rome

**ROBERT C. FRIED :**
**Planning the Eternal City**
**Roman Politics and Planning Since World War II**
346pp. Yale University Press. £5.75.

Robert Fried takes us through the full cycle of urban planning in Rome since the Second World War before he has reached the bottom of his third page. He points out that efforts at formulating a new plan and having it adopted took nearly twenty years. In the course of that time the population rose from 1½ million to more than 3 million, so that much of the growth that the plan was supposed to regulate had already taken place. In the absence of a new plan, the city grew in accordance, more or less, with Mussolini's master-plan of 1931, "or in accordance with the convenience, interests, and opportunities of thousands of builders, operating outside any legal framework". The new plan, adopted in 1962, has yet to be implemented:

> The city government has been unable to police its territory in order to prevent the sabotage of its new plan. It has also been unable to raise funds for the capital improvements included in the plan. The agencies of the national government for their part have been none too sympathetic with the city's plight, nor generous in ministering to its needs, nor anxious to comply with its planning choices.

Need one read on?

Certainly, because Mr Fried has accepted the challenge of trying to assess the planning experience of so unmanageable a city as Rome against a set of basic principles. That is no mean aim. And his achievement is scarcely less, because, if one puts aside a certain repetitiveness and an occasionally too weighty effort to be fair, he produces an excellent amount of information. Despite his dry approach he does not conceal his love for so preposterous a place, and it is no surprise that one of the dedicatees of his labours is Rome itself.

Mr Fried sets off close enough to the mark by recalling that the ancient Romans were splendid planners—but not of Rome. They covered the known world with cities built to geometrical patterns, straight lines and diagonals and proper right angles. Yet classical Rome was never a planned creation. It developed haphazardly from the intermingling of primitive communities on its hills with the Forum as the gathering point and centre for public assemblies and public buildings. After the Gauls sacked and burnt the city in 390 BC, the decision was taken to rebuild in the same place with complete freedom allowed to private builders. When, by Caesar's time, the city had grown to a total of about 400,000 inhabitants, it had developed largely without public direction or control. Regularity, the right angles, the *cardo* and the *decumanus* were regarded as very proper for military outposts but not for Romans, who preferred their narrow, winding streets which offered protection from the sun and the wind. Nero after the fire managed to provide the centre of Rome with broader streets and some degree of planning, but against the wishes of the populace. The last to take this unpopular approach was Mussolini who expressed his ideas thus: "Within five years, Rome must appear marvellous to all the peoples of the world—vast, orderly, powerful, as in the time of the empire of Augustus." In fact at that time, it *was* vast and powerful, but not orderly.

Mussolini regarded medieval buildings as "picturesque filth" and had no compunction in removing whatever stood in the way of his projects for broad boulevards amidst the great classical monuments. He shifted the executive centre nearer the Forum by moving his offices from Palazzo Chigi to Piazza Venezia (where his balcony is still one of the tourist sights) from which the Via dei Fori Imperiali, known in his day as Via dell' Impero, opened the great vista to the Colosseum. He thus made quite certain that, as cars increased in number, Rome's finest classical remains would bear the full shock of noise and vibration and the historic centre would have to deal with the problem of a far greater capacity for bringing traffic into it than it could absorb.

Arguably, Mussolini could not have been expected to look so far ahead. The examples he chose were wrong. He had the more recent example immediately behind him of the heavy-handed attempts of the first Italian governments after the taking of Rome in 1870 to make the provincial old city a monumental capital. And he, like them, was restrained from greater depredations by lack of funds, so that even the dictator's plans were by no means fully applied.

Equally arguably, however, the postwar planners ought to have been able to show some foresight. Yet eminent figures in public life with some responsibility for the huge damage caused by building speculation still maintain that they had never thought that Rome would expand as it has and be faced with such problems as urban services and traffic. The enormity of what was happening was either ignored or, at times, dramatically condemned in a manner which deserved to be ignored because of its theatricality. Twenty years ago traffic was said to have already reached breaking-point: there were then 50,000 vehicles using the same roads with very little fundamental change as are today at the disposal of well over 800,000 vehicles.

A lot of people believe they know all that is to be known about Rome's problems as a city, and it is true that enough is known to explain the failures in planning since the war. There was no tradition of planning, nor of democratic local government: Rome was granted a degree of self-government for the first time in its history by Pius IX in 1847 and lost it in 1925 when the Fascists placed the city under a governor directly appointed by and responsible to the government. Hence, the democratic system installed after the war had no experience behind it. The postwar immigration from the countryside and from the south has not only greatly increased the number of inhabitants but has placed an intolerable weight on social services in a city ill-prepared by temperament to handle the worries of others, especially when this meant showing some administrative vigour.

The municipality does not simply suffer a shortage of money: it has a huge deficit. Because of the lack of most forms of industry, there is additional difficulty in absorbing immigrants. The largest industry is building: thus the interests of the speculators coincide with those of the proletariat and sub-proletariat, who together have erected the suffocating circles of cement on every side of the city. Privilege does not always have to be bought in Rome. There are two separate diplomatic corps, one accredited to the Vatican and one to Italy and both enjoy immunity. The outstanding example of the abuse of this automatic privilege is the behaviour of the Russians who illegally built houses for their staff inside the grounds of the Villa Abamelek which under the development plan is a "restricted private park". The Communist councillors joined in calling on the Foreign Ministry to ask the embassy to desist in order to prevent the destruction of this traditional Roman villa, with no effect. Religious orders and national ministries have had, Mr Fried says, "as little respect for and as much immunity from city regulations as foreign embassies".

But Mr Fried deals effectively with lesser-cited problems concerning Rome's development of which the most important is that the planners not only had little sociological material at hand but purposely went out of their way to avoid having such a distraction forced on them. He points out postwar planning has gone [illegible] "in something of a vacuum [illegible] as knowledge about the comm[illegible] is concerned". No economis[illegible] sociologists took part in the [illegible] ings from which the various [illegible] sions of the master-plan eme[illegible] Most sociological work about [illegible] has been done by Marxists, [illegible] has made conservative Roman[illegible] that they were quite right in [illegible] nothing to do with such occult[illegible] ences. "Thus, for example, [illegible] the city established a special off[illegible] for the master plan in 1953, [illegible] director of the office forbade [illegible] member of the staff to engage [illegible] social research." This attitude [illegible] understandable not just becau[illegible] the Italian aversion to stat[illegible] (which is strong, as their [illegible] statistics show) but because of [illegible] feeling that the flow of spe[illegible] theorizing should not be interr[illegible] by tiresome facts which they r[illegible] rather in the same contemp[illegible] light as Mussolini looked at Re[illegible] sance backstreets.

Mr Fried spares the Cat[illegible] Church no blushes, pointing [illegible] that real estate has been a [illegible] tional form of ecclesiastical i[illegible] ment and that the Church is the [illegible] est landholder in the city afte[illegible] national government. Its direc[illegible] indirect development-land hold[illegible] were estimated in 1958 at [illegible] million square metres, or [illegible] twenty-three square miles. The [illegible] gious orders are described [illegible] "among the most active land[illegible] culators in the city and among [illegible] strongest opponents of zoning [illegible] building restrictions in gene[illegible] Even the lay political parties [illegible] been unusually acquiescent [illegible] Rome: they became respectfu[illegible] church interests in the city [illegible] allowed the Christian Democ[illegible] the Catholic party, to pursue [illegible] cies in Rome which they would [illegible] tolerate in other places. Thi[illegible] simply another indication of a [illegible] which insists century after cen[illegible] on its uniqueness, and one aspe[illegible] this uniqueness has been [illegible] way with planners.



# Books Received

[illegible] ENZO. *Great Aeroplanes [illegible] World.* 287pp. Hamlyn.
[illegible] 900 aircraft, including the [illegible] airships and a few designs [illegible] for a supersonic liner in the [illegible] States, which was never built, [illegible] cluded in this sumptuous compilation. It covers air[illegible] development from the Wright [illegible] to current supersonic types, [illegible] and civil. The selection is [illegible] well-informed and the des[illegible] are adequate, each one be[illegible] companied by a drawing in line [illegible]. A good appendix provides [illegible] details.

[illegible] JOHN R. *Air Defence of [illegible] Britain.* 207pp. Shepperton: [illegible] £3.30.
[illegible] have come back into their [illegible] all systems of air defence [illegible] time when missiles were [illegible] to have superseded them. [illegible] Ashby's book traces the [illegible] air defence in Britain from [illegible] shows how it has adapted [illegible] strategic, tactical and tech[illegible] changes. The story resolves [illegible] an insistence on the need [illegible] aircraft adequate in per[illegible] and numbers to make good [illegible] detection and tracking sys[illegible] so to serve as a deterrent.

## [illegible]phy and Memoirs

[illegible] HUGH. *Between Harvard [illegible] America.* 404pp. Oxford Uni[illegible] Press. £4.50.
[illegible] Hawkins's study of "*the* Presi[illegible] of Harvard, not of the United [illegible] as Bostonians say) is timely: [illegible] sociological-educational [illegible] to present discontents [illegible] "college education". Eliot [illegible] and for Harvard from 1909, when he retired after serving as President for forty years. In that time he made the small seventeenth-century-like college into a world-famed university. The book is scholarly with a good text, notes, bibliography and index. It is a work of reference and an illuminating biography. It will take a lot of replacing.

MODLYN, MONTY. *Pardon My Cheek.* 171pp. Hutchinson. £2.50.
Monty Modlyn has made a speciality of the unabashed interview. Here he chatters on about the things he has done and the people he has met in his career. The result makes genial, light-weight reading.

## Classics

*The Satires of Horace and Persius.* Translated and edited by Niall Rudd. 193pp. Penguin. Paperback, 40p.
Niall Rudd uses for his translation a verse of six variable beats. Rhymed couplets he avoided as too tight a jacket for the Horatian *sermo*, and prose because of its loss of rhythmical vitality. The Satires of Persius were chosen instead of Horace's Epistles as being more important for the study of satire. Professor Rudd's successful translation is relaxed and urbane in the Horace, and skilfully meets the much more complex difficulties of Persius: here the notes at the end are particularly helpful.

## Economics

BOWLEY, MARIAN. *Studies in the History of Economic Theory before 1870.* 228pp. Macmillan. £5.95.
Marian Bowley has set out and analysed seventeenth, eighteenth and early nineteenth-century arguments about money, interest, value, pricing, distribution, utility, wages and profit, in their contemporary intellectual ambiences. She describes and examines reciprocal influences among the better-known fashioners of economic thought (Locke, Petty, Adam Smith, Ricardo, Malthus, J. S. Mill, W. S. Jevons) and among those less known (Dupuit, Culpepper, Mun, Cournot, Senior, Cantillon, Say, Steuart, Longfield). This is an instructive, scholarly and surprisingly topical work.

## Education

SKUTCH, MARGARET, and HAMLIN, WILFRID G. *Children at Work.* 147pp. Elek. £2.25.
The school Margaret Skutch started in Stamford, Connecticut, which is described in this book, is for children from three upwards and is based on Montessori principles. The importance of providing suitable materials to stimulate children by their senses as well as through their intellects is stressed, and freedom but not license is the rule. In England what we might call a play school is an "early learning centre" in Stamford. The word "play" is rarely mentioned and the authors constantly call activities "work" which in an English setting would be called "play". Is this just an interesting matter of transatlantic semantics or like many semantic questions does it indicate a basic difference of approach to the early years of childhood and the ways our societies are structured?

## History

STRANGE, MARK. *Cape to Cairo.* 278pp. Cape. £3.95.
This is an account of British expansion in Southern Africa and the Nile valley in the last two decades of the nineteenth century. It is made up of two long essays on two distinct processes in the Partition of Africa, linked only by Rhodes's ambition to see the map painted red from the Cape to Cairo. Professional historians have worked thoroughly over this ground, and several individual episodes have recently attracted attention from more popular writers. There is room for more comprehensive accounts, but Mark Strange's prose strives too hard after popularity, and he is less concerned with writing serious history than his lengthy "Notes on Sources" would suggest. The result is a fair-to-middling example of television-style history, catering for post-imperial nostalgia rather than introducing the layman to the history of Africans.

## Journalism

COOPER, JILLY. *Jolly Super Too.* 160pp. Eyre Methuen. £1.95.
A further collection of Jilly Cooper's articles from *The Sunday Times*. Distinctly feminine topics mingle with more down-to-earth fare. There is a lightly malicious piece from behind the scenes at a beauty contest. As the title suggests, it is all good girlish fun with nothing subtle to leave you guessing

## Natural History

EDLIN, HERBERT. *Atlas of Plant Life.* 128pp. Heinemann. £2.95.
This *Atlas of Plant Life* shows, continent by continent, the distribution of wild and cultivated plants in their natural terrain and so relates them at once to the climate and topography of the region. The symbols and the captions of the plates carry English names, though a Latin list is given at the end of the book. Many of the numerous and excellent illustrations by David Nockels and Henry Barnett show plants in their natural settings and so give a general impression of a region such as the impenetrable rain forests of Africa, the gentler deciduous woods of Canada, the brilliant flowering trees of parts of Australia or the deserts of South America.

Crops are considered in the continent of their origin, not necessarily where they now form a staple food. A final chapter emphasizes changes due to man's intervention and shows some of the most important plants that have made a significant contribution to food in their new habitats. The text makes interesting reading, free from technicalities. From it a broad evolutionary pattern emerges showing how plants have adapted themselves to their environment.

## Social Studies

SCORER, R. S. *Pollution in the Air.* 148pp. Routledge and Kegan Paul. £2.75.
This is a most unusual book, even among the richly varied texts that have been published within the field of air pollution. In its limited scientific parts, R. S. Scorer attempts a straightforward, unequivocal methodology but in the book's main areas of predominantly social, political and economic comment, the discussion is more broad ranging, speculative and controversial. In these areas it is a highly personalized account which is enormously stimulating and certain to produce heated debate. Not everyone will agree with Professor Scorer's social and economic views or the political philosophies in which these are set. But nobody could read this book without closely examining his own attitudes to the problems of air pollution and possible remedies set against the backcloth of increasing demand and decreasing global resources of power and other commodities.

## World Affairs

COTLOW, LEWIS. *The Twilight of the Primitive.* 257pp. Hale. £3.50.
Some of this survey has already been published in America but this should not deter anyone with serious thoughts about the survival of the few remaining primitive races from scanning through this partial rehash. Lewis Cotlow is widely travelled and his range of experience goes back to the crucial prewar era, giving his judgment a vital length of perspective. He takes up-to-date looks at such geographically diverse peoples as the Jivaro Indians of Equador, the Eskimos, the Congo Pygmies, the Masai of Kenya and Tanzania, and the New Guineans. Mr Cotlow rightly points to a comparatively recent change of European attitude in some quarters which has reservations about the unassailable superiority of Western over primitive culture. He should, however, have drawn attention to the awkward fact that some tribes emerging from their primitive state would not thank Europeans for holding them back from their smell of civilization. Mr Cotlow concentrates on trying to call our attention to preserving their survival as they are, just as we wish to preserve wild animal life, Europeans of insight, if not emerging primitive peoples of bewildered ambition, will feel themselves rather more behind than against him.

Douglas Day's *Malcolm Lowry*, which was mentioned in W. J. Weatherby's Viewpoint on November 23, will be published by the Oxford University Press in this country on January 31, 1974.


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# CLASSIFIED ADVERTISEMENTS

## LIBRARIANS

**CITY OF BIRMINGHAM POLYTECHNIC**
PRINCIPAL LECTURER in the DEPARTMENT OF LIBRARIANSHIP
Candidates should be Fellows of the Library Association and have experience of research in librarianship and/or information science. A university degree will be an advantage. The successful candidate will be required to demonstrate academic leadership and expertise of a high level in an area appropriate to qualifications held. Additionally it is intended that the person appointed should coordinate student selection and admission procedures.
Salary Scale: £3,561 to £3,939 (bar) to £4,449.
Further details and application forms (to be returned by 31st December, 1973) may be obtained from: The Staffing Officer, City of Birmingham Polytechnic, Room 1.31n Perry Barr, Birmingham B42 2SU.

**BOLTON METROPOLITAN DISTRICT COUNCIL**
CHILDREN'S SERVICES LIBRARIAN
SO1 £2,820 to £3,165
APPLICATIONS are invited from CHARTERED LIBRARIANS with suitable experience for the above post in the Arts Department. The successful candidate will be responsible for the promotion and development of work with children in both schools and public libraries. Appointment to date from 1st April 1974.
Further information and application forms from the Personnel Officer, P.O. Box 51, Victoria House, Civic Centre, Bolton, to be returned by 22nd December.
This advertisement is issued after consultation with the Local Government Staff Commission and is restricted to existing Local Government Officers serving in England (excluding London) and Wales.

**CHESHIRE COUNTY COUNCIL**
SENIOR ASSISTANT LIBRARIANS
AP III £1,951 to £2,235
North East Division
[illegible]
APPLICATIONS are invited from CHARTERED LIBRARIANS or those who have completed Part II of the Library Association Examinations for the post of senior assistant librarians in the North East division [illegible] within the grade AP III [illegible].
Application forms which can be obtained from the Director, Libraries and Museums, [illegible] Road, Chester CH2 3NU, should be returned by 22nd December.

**GLAMORGAN COUNTY COUNCIL**
EDUCATION DEPARTMENT
ASSISTANT CHILDREN'S LIBRARIAN
Library Headquarters, Bridgend.
Salary: £1,956 to £2,235 per annum. Commencing salary may be above minimum.
APPLICANTS must be qualified LIBRARIANS. National Conditions of Service.
Application forms to be returned by 28th December, 1973, and further particulars from the Director of Education, County Hall, Cardiff.

**ASSISTANT LIBRARIAN**
3M Company has a vacancy in its West End Offices for an Assistant Librarian.
This responsible position demands an enterprising young girl (aged 21 plus) with a pass in English among her "O" levels and two years experience in an Industrial, Commercial or Public Reference Library. She must be able to type although accuracy is more important than speed.
An attractive starting salary is offered together with the benefits (including L.V.s) associated with a large international company.
Please write giving full details of experience and qualifications to Miss D. Archer, Personnel Officer, 3M United Kingdom Limited, 3M House, Wigmore Street, London W1A 1ET.

**IMPERIAL COLLEGE OF SCIENCE AND TECHNOLOGY**
(University of London)
ASSISTANT LIBRARIAN
Required to take charge of the computing and control collection in the College Library. Duties will include book selection, cataloguing and service to readers. Applicants should be graduates with professional qualifications—appropriate library experience essential.
Salary as appropriate on the scale £1,629 to £3,048, plus £162 London Allowance.
Applications, with names of two referees, should be sent, as soon as possible, to The College Librarian, Lyon Playfair Library, Imperial College, London SW7 2AZ, from whom further details are available.

CHARTERED Librarian with experience of reference work and assistance to readers required by the B.B.C. for interesting post, much of the work being closely connected with programme content. Based Television Centre Shepherds Bush/Central London. Applicants who have passed the professional examinations, but who are not yet chartered, will be considered at a lower entry point. Salary £1,804 p.a. (may be higher if qualifications exceptional) x £102 to £2,316 p.a. max. plus shift allowance. Write or telephone now for application form (enclosing addressed foolscap envelope and quoting reference 73.C.1522 "TLS") to Appointments Department, BBC, London, W1A 1AA. Tel 01-580 4468 Ext 4619.

**LITTLEHAMPTON URBAN DISTRICT COUNCIL**
PUBLIC LIBRARY
APPOINTMENT OF DEPUTY LIBRARIAN
APPLICATIONS are invited for the above appointment from suitably qualified persons. Salary within Scale A P.3 (£1,926 to £2,235 per annum).
This post will be styled Senior Assistant from the 1st April, 1974, when the library service becomes part of the new West Sussex County Library. Salary Scale remaining as above.
Housing accommodation available if required or mortgage facilities.
Further details can be obtained from the Librarian, Public Library, Maltravers Road, Littlehampton. Applications should be sent to the undersigned by Monday 17th December, 1973.
(Signed) D. Willoughby, Clerk of the Council, Council Offices, Littlehampton, Sussex.

**ROYAL SOCIETY OF MEDICINE**
1 Wimpole Street, London W1M 8AE
Invites applications for posts in ASSISTANT LIBRARIAN grade (£1,600 by £75 to £1,900). Cataloguing experience desirable for one post.
Applications, naming two referees, to Librarian.

**ROSS AND CROMARTY COUNTY COUNCIL**
EDUCATION COMMITTEE
APPLICATIONS are invited from Chartered Librarians for the POST of Alness Branch Librarian. Salary will be within the Librarians Scale £1,809 to £2,235.
This is a new library, opened early 1973, serving a rapidly growing population in an area of substantial industrial development.
Applications giving full details of age, education, qualifications and experience together with the names and addresses of two persons to whom reference may be made if required, should be sent to the County Librarian, Old Academy, Tulloch Street, Dingwall, IV15 9JZ, to be received on or before Friday, 21st December, 1973.
K. J. Clark, County Clerk,
County Buildings, Dingwall.
23rd November, 1973.

**SURREY COUNTY COUNCIL**
COUNTY LIBRARY
APPLICATIONS are invited from suitably qualified and experienced persons for the undermentioned POST in the County Library:
ASSISTANT LIBRARIAN at Esher County Library Headquarters (Study and Information Department).
Salary on Librarian's Grade (£1,353 to £1,926/£2,235) plus £105 per annum London Allowance. Generous re-location expenses and assistance with house purchase, available in approved cases.
Further particulars are obtainable from the County Librarian, 140 High Street, Esher, Surrey, KT10 9QR, to whom applications should be sent within 14 days of the appearance of this advertisement.

**ULSTER**
THE NEW UNIVERSITY
SENIOR LIBRARY ASSISTANTS
APPLICATIONS are invited from graduates with appropriate library experience, or non-graduates with a qualification in librarianship, for the above POSTS. Duties will be mainly concerned with cataloguing. Experience or interest in Government Publications, or Microforms will be welcome. One post may be tenable at Magee University College, Londonderry.
Salary scale: £1,440 to £2,202.
Application should be sent within 14 days [illegible] should be obtained from the Registrar, The New University of Ulster, Coleraine, Co. Londonderry, Northern Ireland (quoting Ref.: 73/143) to whom completed applications, including the names and addresses of three referees should be returned not later than 14th December 1973.

**COUNTY BOROUGH OF TYNEMOUTH**
LIBRARIES DEPARTMENT
LIBRARIANS Grade AP2/3 (£1,644 to £2,235) minimum £1,692 for L.A. Part 2 or equivalent; minimum £1,809 for Chartered Librarian.
Three vacancies will exist from 1st January for additional posts necessitated by transfer to a new central library in August. Interested persons should write for further information to Borough Librarian, Central Library, Howard Street, North Shields NE30 1LY.

**WEST SUFFOLK**
EDUCATION COMMITTEE
SUDBURY UPPER SCHOOL
(Mixed Comprehensive 13-18 · 1,100 pupils, 200 in the Sixth)
Required in January, 1974 (or earlier) CHARTERED LIBRARIAN to work full-time in this Comprehensive Upper School which opened in new buildings in September, 1972. The library has been in the hands of a professional librarian since the opening of the school. Salary on Librarian's Scale according to qualifications and experience.
Further details and application forms obtainable (stamped foolscap addressed envelope, please) from the Headmaster, to whom completed forms should be returned as soon as possible.

**LIBRARY ASSISTANT**
Nature, the international journal of science, has a vacancy for a LIBRARY ASSISTANT in their London office. The work comprises maintaining the library of newspapers, periodicals and books, and keeping control of the collections of cuttings, press releases and pictures. Typing is essential, a science background helpful, but not necessary.
Apply to: The Editor, Nature, Macmillan Journals Ltd., 4 Little Essex Street, London WC2R 3LF.

**NATIONAL UNION OF TEACHERS**
ASSISTANT LIBRARIAN
APPLICATIONS are invited from recently qualified librarians, or from those sitting their final examinations in December, for the above post. The N.U.T. library is a specialized education library of over 12,000 volumes. The successful candidate will be expected to share in cataloguing and classification, to take charge of the periodical collection of over 450 titles and to assist in general library duties.
The person appointed will be expected to take up his/her duties as soon as possible.
Salary: A.P. I-II (£1,353 to £1,926) plus London Allowance (£114). Four weeks annual holiday. No evening or Saturday work.
Further details of the post are available on request. Applications should be submitted to the Organizing Secretary, National Union of Teachers, Hamilton House, Mabledon Place, London WC1H 9BD, by 21 December, 1973.

**WESTERN AUSTRALIA**
CENTRAL MUSIC LIBRARY
(Perth)
APPLICATIONS are invited from CHARTERED LIBRARIANS for the POST of ASSISTANT LIBRARIAN in charge of the Central Music Library.
Salary within the range $A8,532 to $A9,263 per annum, commencing salary dependent on qualifications and experience.
Qualifications in music are desirable; knowledge of music and experience in librarianship are essential.
The Central Music Library is located in the State Reference Library building, but is a separate unit. It provides reference service, lending service for scores only, and listening facilities for records. Normal lending service is provided through local public libraries. Stock: books 5,000, scores 14,000, recordings 2,700; serial titles 250. Acquisition fund $A15,000 per annum at present. Staff five. There is a lively musical life in the City.
Further particulars and forms of application may be obtained from the office of the Agent General (see below).
Applications, closing 11 January, 1974, should be addressed to: Agent General for Western Australia, 115 Strand, London WC2R 0AJ.

# CLASSIFIED ADVERTISEMENTS

## LIBRARIANS

### THE POLYTECHNIC OF NORTH LONDON

SCHOOL OF LIBRARIANSHIP
207-225 Essex Road, Islington, London N1 3PN

RESEARCH ASSISTANT IN LIBRARIANSHIP

The Polytechnic of North London Library proposes to undertake a substantial degree of re-classification as part of its programme to rationalise the processing and use of its stock (at present divided into variously classified collections in five separate buildings).

A Research Assistant is required to compile and examine the presentation of the basic data relevant to choosing a system. This will include comparative data on the advantages and disadvantages of different available classifications and the relative costs in staff time, etc., of processing them, with or without the aid of centralized (B.N.B.) services.

The work will be under the joint direction of two members of staff, one from the library and one from the school. The appointment is for one year in the first instance, beginning as soon as possible.

Salary: £1,427 plus £322 supplementation per annum.

Application forms and further details from Mr. J. Mills, School of Librarianship. Informal inquiries welcome. (Tel. 01-226 0031.)

### ROYAL HOLLOWAY COLLEGE

(University of London)
Egham Hill, Egham, Surrey

ASSISTANT LIBRARIAN

APPLICATIONS are invited, from professionally qualified GRADUATES with previous experience, for a POST of ASSISTANT LIBRARIAN in the College Library from February 1974, to be responsible for serials and some enquiry work.

Salary will be on the scale £1,929 by £129/165 to £3,048, depending on qualifications and experience.

Further details may be obtained from the Personnel Officer to whom applications together with the names and addresses of two referees (4 copies please) should be sent by 21st December, 1973.

### MOUNTAIN ASH URBAN DISTRICT COUNCIL

SENIOR ASSISTANT LIBRARIAN

APPLICATIONS are invited from Local Government Officers serving in England (excluding London) and Wales for the above appointment which is the third in seniority in the system. Further details may be obtained from the undersigned.

Salary within scale AP1 £1,351 to £1,645. The appointment is superannuable and terminable by one month's notice on either side.

Applications stating age, qualifications and experience, together with the names and addresses of two persons to whom reference may be made, must reach the undersigned not later than noon on 13th December, 1973.

G. W. Hopgood, Clerk of the Council, Town Hall, Mountain Ash, Glam.

### NOTTINGHAMSHIRE

WEST NOTTINGHAMSHIRE DIVISIONAL EXECUTIVE

Chartered Librarian is required as SCHOOL LIBRARIAN at the Warsop Meden Comprehensive School. Salary scale: £1,926 to £2,535 per annum. The appointment calls for all-round professional ability and a willingness to take a full part in the life of developing school community.

Forms of application are obtainable (stamped addressed envelope) from the Clerk to the Governors, Education Office, St. John Street, Mansfield, and should be returned as soon as possible.

### OLDHAM COLLEGE OF TECHNOLOGY

COLLEGE LIBRARIAN (CHARTERED) required to organize and develop the college library. Salary scale AP III i.e. £1,926 by 5 annual increments to £2,235. Starting salary fixed on a point within this scale according to qualifications and previous experience. Congenial working conditions in new premises, five day week. N.J.C. conditions.

Applications, by letter, giving details of age, education, training, experience and any other relevant information together with names and addresses of two people to whom reference can be made, to Director of Education, Education Offices, Union Street West, Oldham.

### PERTH AND KINROSS JOINT COUNTY COUNCIL

SANDEMAN LIBRARY
Perth

CHARTERED LIBRARIANS are invited to apply for the POST of LENDING LIBRARIAN in a library using photo-charging for an annual issue of well over half a million. Excellent prospects for improvement, public relations and participation in professional team work in an area of pleasant environment, central shopping and easy access to holiday areas.

Salary: A and P Grade C (£2,166 to £2,454).

Form of application and full details may be obtained from the County Clerk, County Offices, York Place, Perth PH2 8EW. Applications should be returned by 22nd December, 1973.

## PUBLIC & UNIVERSITY

### UNIVERSITY OF EAST ANGLIA

APPLICATIONS are invited for a post of PRINCIPAL LIBRARY ASSISTANT in the university library, starting salary at an appropriate point on the scale £1,977 to £2,535. Candidates should be Chartered Librarians with relevant experience, ideally in an academic library.

The post offers scope for a professionally qualified non-graduate librarian able to take charge of the day to day administration of a library service, in this instance probably the periodical department.

Applications, giving full particulars of age, qualifications and experience together with the names and addresses of two referees should be sent to the Librarian, University of East Anglia, Norwich NOR 88C, from whom further particulars are available, as soon as possible and in any case no later than 4th January, 1974.

### UNIVERSITY OF BIRMINGHAM SCHOOL OF EDUCATION LIBRARY

SENIOR LIBRARY ASSISTANT

APPLICATIONS are invited from CHARTERED LIBRARIANS for the above post which involves mainly cataloguing and assistance to readers. Some experience in an education library would be an advantage.

Salary scale £1,803 to £2,100.

Applications (one copy) should be sent by 19th December to the Librarian, School of Education, University of Birmingham, P.O. Box 363, Birmingham B15 2TT. Reference 521/C/969.

### CANADA

UNIVERSITY OF ALBERTA
Edmonton, Alberta

APPLICATIONS are invited for the position of ASSOCIATE PROFESSOR and (subject to separate selection) CHAIRMAN of the recently created DEPARTMENT OF RELIGIOUS STUDIES.

Candidates should possess Ph.D. or equivalent, and academic responsibilities in this position will centre on undergraduate teaching and research in either Islamics or Far Eastern Studies.

Starting salary will be approximately $(Can.) 17,000 per annum with standard superannuation benefits plus removal grant plus Chairman's honorarium if applicable.

Applications should include curriculum vitae and names of three referees to be forwarded by February 1st, 1974, to the Dean of Arts, University of Alberta, Edmonton, Canada.

### UNIVERSITY COLLEGE, DUBLIN

LIBRARIAN

APPLICATIONS are invited by the Governing Body of the College for the above Statutory POST.

The conditions of salary, family allowances, and superannuation for this post are as for a full professorship.

Full particulars may be obtained from the undersigned, to whom applications (three copies) should be submitted to reach him not later than Thursday, 10th January, 1974.

Applicants are asked not to submit testimonials with their application papers but to give the names of three referees to whom the College may write.

J. P. MacHale, Secretary and Bursar, University College, Belfield, Dublin 4.

### UNIVERSITY OF DURHAM

LIBRARY

APPLICATIONS are invited for a POST of SENIOR LIBRARY ASSISTANT in the Reader Services Section of the University Library. Duties will include assistance to readers and responsibility for the organisation of the Inter-Library Loan service for the humanities and social sciences.

Applicants should have some knowledge of French and German and should normally be Chartered Librarians but consideration will also be given to graduates who have passed a professional examination in Librarianship. Salary according to experience and qualifications on the scale £1,494 to £1,806 (bar) to £2,268.

Further particulars from the University Librarian, University Library, Palace Green, Durham, to whom applications, including the names of three referees, should be sent to arrive by 1st January, 1974.

### THE UNIVERSITY OF NEWCASTLE UPON TYNE

SCHOOL OF ENGLISH LANGUAGE AND LITERATURE

The University invites applications for the post of LECTURER in ENGLISH LITERATURE in the School of English Language and Literature. The appointment will be tenable from 1st August, 1974.

The Lectureship is open to specialists in any field of Post-Medieval English Literature.

Salary will be at an appropriate point on the lecturers' scale £1,929 to £4,548 according to age, qualifications and experience. Membership of F.S.S.U. is required.

Further particulars may be obtained from the Registrar, The University, Newcastle upon Tyne NE1 7RU, with whom applications (3 copies), together with the names and addresses of three referees, should be lodged not later than three weeks after the appearance of this advertisement. Please quote reference TLS.

## VACANT APPOINTMENTS

### LONDON BOROUGH OF HAVERING

LIBRARIES AND CULTURAL ACTIVITIES DIVISION

ASSISTANT ARTS OFFICER

Senior Officers' Scale, £2,830 to £3,165, plus London Weighting.

Duties include the promotion and organisation of professional cultural activities, the supervision of a recently opened Arts Centre and the maintenance of liaison with the Havering Arts Council and the Queens Theatre.

Candidates should have a wide interest in the Arts and possess good administrative ability and qualifications. An Arts Degree would also be of advantage.

Further details and application form from the Borough Librarian and Arts Officer, London Borough of Havering, Central Library, Romford RM1 3AR.

Closing date: 14th December, 1973.

### STOCK EDITOR

A new position has been created in the Bibliographical Department of Junior Books Ltd.

The successful applicant will in the first instance assist the Chief Stock editor with the preparation of catalogues and lists and with the purchase of books and non-book material (annual budget in excess of £500,000).

It is anticipated however, that within two years with the probable creation of separate Bibliographical Departments for books and Audio Visual, the successful applicant would become solely responsible for one of these departments.

The person appointed is likely to be the applicant corresponding most closely to the following description. Age around 26—probably but not necessarily a Chartered Librarian—dynamic, ambitious and go-ahead. The ability to work as one of a team is essential and some experience with children's books and/or audio visual materials would be an asset.

Commencing salary will be by negotiation but will be in the region of £2,500. There are four weeks annual holiday and a superannuation scheme will apply.

Firm applications giving full curriculum vitae and with the names and addresses of two referees should be submitted by 21st December, to: H. J. R. Dunn, Junior Books Limited, Earls Road, Grangemouth, Stirlingshire, FK3 8XB.

### GENERAL EDITOR

required for well established Series of Literary Criticism. University Lecturer preferred.

Write Box 2071 TLS, The Times, E.C.4

### BUCKINGHAMSHIRE COUNTY LIBRARY

Applications are invited from serving Local Government Officers in England (excluding London) and Wales for the post of

**REGIONAL CHILDREN'S LIBRARIAN**

**Bletchley (Based at Woburn Sands) Library**

**Salary: A.P.4/5, £2,235-£2,820 p.a.**

NJC Conditions of Service. Successful applicant subject to medical examination.

Removal expenses of up to £115 and lodgings allowance of £5 per week pending removal. Mortgage advances and guarantees also available in certain circumstances.

**Applications (no forms) together with the names and addresses of referees to the County Librarian, County Offices, Walton Street, Aylesbury, Bucks, to be received by the 20th December, 1973, from whom further details may be obtained.**

*This advertisement appears with the approval of the Staff Commission.*

### TOTLEY-THORNBRIDGE COLLEGE OF EDUCATION

## DEPUTY TUTOR/LIBRARIAN

Aplications are invited for the post of Deputy Tutor-Librarian at this college of 1,000 students. This is a new post available from 1st April, 1974.

The successful candidate will have an important role in the development of existing library services and a new multi-media Resources Centre. Candidates must be graduate chartered librarians, preferably with educational experience. Salary on Pelham Lecturer Scale, £2,153 to £2,958 per annum.

Application forms and further details available from the Chief Administrative Officer, Totley-Thornbridge College of Education, Totley, Sheffield S17 4AB.

## LIBRARY ASSISTANT

Bright, responsible girl (18-22) required for library of professional association. Varied general duties and some typing. Experience of library work desirable, but not essential. Starting salary £1,350 to £1,450 according to age and experience. Luncheon vouchers. Hours 9 a.m. to 5 p.m., Monday to Friday.

Please write or telephone, stating age, experience and qualifications to:—

The Librarian, Association of Certified Accountants, 23 Bedford Square, London WC1B 3HS. Tel: 01-636 9129.

### EDINBURGH CORPORATION
### NAPIER COLLEGE OF SCIENCE AND TECHNOLOGY

## SENIOR ASSISTANT LIBRARIAN

Applications are invited for this newly created post from Chartered Librarians, preferably also graduates, with at least three years' post-qualification experience in an academic library.

The Library serves the information needs of the whole College, which has 4,000 students and 200 staff mainly engaged on advanced level courses.

Salary scale, £2,166-£2,454.

Application forms from the Principal, Napier College of Science and Technology, Colinton Road, Edinburgh EH10 5DT. Closing date, December 21, 1973.

## Driver Librarian

**£2,031-£2,340**

Applicants must hold a Heavy Goods Vehicle Class 1 licence.

## Children's Librarian

**£2,031-£2,340**

Applications are invited for the above 2 posts from suitably qualified people.

Job descriptions and application forms from the Borough Librarian, West Hill Library, West Hill, S.W.18. Please quote reference T.L.S.

LONDON BOROUGH OF
**Wandsworth**

### ST. BARTHOLOMEW'S HOSPITAL

London, E.C.1.

ASSISTANT (FEMALE) required to help in busy patients' and staff Library.

Books on tape are a vital and interesting aspect of our work.

Library experience, and typing an advantage but not essential.

Thirty-eight hour week, no evening or weekend work. Commencing salary (according to experience and age) up to £1,383 per annum.

Please apply to Personnel Department quoting AC/380/TLS.

### REGISTRY ASSISTANT

To maintain a central system of records relating to matters dealt with by the senior members of the administration department, including the Chairman, the Secretary General and the Deputy-Secretary General.

Experience in registry or archive work would be an advantage.

Eighteen days holiday per annum, non-contributory pension scheme. Salary dependent on age and experience on a scale rising to a maximum of £1,776.

Write with full curriculum vitae plus daytime telephone number to the Establishment Officer, 105, Piccadilly, London W1V 0AU, to arrive by 17th December.

Find your place in British Gas

## LIBRARIAN

The Watson House Research Station of British Gas requires an experienced Librarian to take responsibility for the running of its special library. This library forms part of a Scientific Information Centre serving the requirements of about 300 technical staff working in the field of gas utilisation, mainly in science and engineering.

Applicants should be qualified, and preferably chartered librarians who have worked for several years in a special library, with supervisory experience. The appointment will be made at a salary dependent upon age, qualification and experience rising to £2,661.

Write for application form to The Director, British Gas, Watson House, Peterborough Road, London SW6 3HN, quoting reference RD/WH/G1/TLS, or telephone Mrs White on 01-736 1212 ext. 511.

BRITISH GAS

ilea INNER LONDON EDUCATION AUTHORITY

## Chartered Librarians in Secondary Schools

Applications are invited for appointment to the post of Librarian grade III at the following schools:

**ST. ALOYSIUS' COLLEGE (Secondary Boys')**
Hornsey Lane, N.6.

**ST. PAUL'S WAY (Secondary Mixed) SCHOOL**
Shelmerdine Close, E.3

**SION MANNING R.C. (Secondary Girls) SCHOOL**
St. Charles Square, W.10.

Salary scale £2,073 to £2,571.

*Application forms and further details obtainable from the Education Officer, Estab. 2A/2, County Hall, London, SE1 7PB. (Tel: 633 7546).*

*Completed application forms to be returned within 14 days from date of this advert.*

### NORTH-EASTERN EDUCATION AND LIBRARY BOARD

The North-Eastern Education and Library Board is the authority responsible for providing the Library Service in part of co. Antrim and the eastern portion of co. Londonderry.

Applications are invited from Chartered Librarians for this senior post in the Board's developing Library Service.

## Central Division Librarian

Salary Scale £2,535-£3,165

In the County Library, Demesne Avenue, Ballymena

The successful applicant will be required to join the Northern Ireland Local Government Officers' Superannuation Scheme.

Application forms can be obtained from the Personnel Officer, North-Eastern Education and Library Board, County Hall, 182 Galgorm Road, Ballymena, co. Antrim BT42 1HN, and should be returned not later than Friday, December 28, 1973.

### West Lothian County Council

## LIBRARIAN

Applications are invited for the post of School Librarian at BATHGATE ACADEMY.

Salary—Chartered Librarian (£1,809-£2,235) and [illegible] Part I Registration

Examination or 2 or 3 Groups of Registration or equivalent (£1,416-£1,644).

A responsibility element of £100 per annum is payable. Possession of a University Degree would be an added advantage.

Application forms and further particulars are obtainable from the Director of Education, County Buildings, Linlithgow, and should be lodged with him by Friday 14th December, 1973.

JOHN CALDER
County Clerk

County Buildings,
LINLITHGOW.



# CLASSIFIED ADVERTISEMENTS

## Children's Book Editor

Ernest Benn have an exciting opportunity for an editor for their Children's and Young Books programme. The present list, which covers both primary and secondary schools, is varied and ranges from series covering social history to widely praised books for remedial readers. The list also includes an extensive range of picture books, increasingly designed for international co-editions.

Based in London, the appointment will call for the planning, commissioning and editing of new titles for existing series; the initiation of new projects; liaison with an enthusiastic sales team; the handling of international co-editions; and the sale and purchase of rights.

Attractive salary, pension, BUPA scheme and other benefits.

Candidates who should have some years experience in these fields should write giving the fullest possible information to: Managing Director, Ernest Benn Limited, 25 New Street Square, London EC4A 3JA.

### COUNTY BOROUGH OF BRIGHTON
### BRIGHTON POLYTECHNIC LEARNING RESOURCES

## DEPUTY HEAD OF LEARNING RESOURCES AND LIBRARIAN

The Deputy Head/Librarian is responsible to the Head of Learning Resources for innovative redevelopment of the library system, its operation and administration, including active user services and new involvement in learning process, and building of a substantial non-print collection.

Professional librarians, preferably graduates, with appropriate experience and interests in academic libraries should make application by January 1974 for the post, salary in scale £3,981-£4,499.

Further details and application forms from the Bursar (S 1/12), Brighton Polytechnic, Moulsecoomb, Brighton, BN2 4GJ (Telephone Brighton [illegible]).

Technical Policy Section

## Assistant Information Officer

£2460-£3615

The person appointed will be a member of a small team assisting the Department's Information Officer in preparing exhibitions, publications and press releases on the work of the Department. Each member of the team has specific responsibilities related to the structure of the Department. The new recruit will be responsible for information on the work of the Housing Branch of the Department.

Applicants should preferably possess previous journalistic experience in the architectural or other relevant fields, and be aware of current architectural thinking. Qualifications in architecture, display or journalism would be an advantage, but are not essential.

Excellent conditions of service, including an average 35-hour week and generous leave and sickness benefits.

*Application form, returnable by January 4, from the Architect (E/878/3), County Hall, London, SE1 7PB.*

Department of Architecture and Civic Design

GLC GREATER LONDON COUNCIL

### East Sussex County Council

Applications are invited from Chartered Librarians for the posts of:

## Area Librarian: BRIGHTON
£3,273-£3,729

## Area Librarian: HOVE
£3,165-£3,504

The persons appointed would be responsible, from 1st April 1974, for providing a full library service to the Brighton District (formerly the County Borough of Brighton) and the Hove District (formerly the Borough of Hove) respectively, within the County's determined policy and budget.

Application form and further details from Chief Personnel Officer, New East Sussex County Council, Pelham House, St. Andrew's Lane, Lewes, Sussex (Tel: Lewes 5400 Ext. [illegible]). Closing date December 14.

This advertisement appears after consultation with the Local Government Staff Commission. Applications are restricted to local government officers serving in England (excluding London) or Wales.

### BUCKINGHAMSHIRE COUNTY LIBRARY

Applications are invited for the post of

**Schools' Librarian, Chesham**

**Salary, AP3, £1,926-£2,235 p.a.**

NJC Conditions of Service. Successful applicant subject to medical examination.

Removal expenses of up to £115 and lodgings allowance of £5 per week pending removal. Mortgage advances and guarantees also available in certain circumstances.

*Applications (no forms) together with the names and addresses of two referees, to the County Librarian, County Offices, Aylesbury, Bucks., to be received by the 20th December, 1973, from whom further details may be obtained*

### UNIVERSITY OF STRATHCLYDE

DEPARTMENT OF ENGLISH STUDIES

## PROFESSOR OF ENGLISH STUDIES

Applications are invited for the recently created Professorship of English Studies in the Department of English Studies.

Application forms and further particulars (quoting 39/73) may be obtained from the Registrar, University of Strathclyde, Royal College Building, 204 George Street, Glasgow, G1 1XW, by whom applications must be received by 16th January, 1974.

### BRITISH STANDARDS INSTITUTION

## ASSISTANT LIBRARIAN

There is a vacancy in the Library of the British Standards Institution for a qualified Assistant Librarian. The Library is mainly concerned with a special and comprehensive collection of national and international standards, specifications and codes of practice. Apart from routine library work the Assistant Librarian will deal with varied enquiries about standards, involving liaison with BSI technical staff.

Conditions of service include 5 weeks annual holiday, excellent contributory pension scheme, LV's and a subsidised restaurant. Salary will be commensurate with age and ability.

Write, giving details of education, qualifications and experience and salary indication to:

The Personnel Officer
British Standards Institution
2 Park Street
LONDON W1A 2BS.
Quote reference 32/73.

### RESEARCH & INFORMATION LIBRARY

of leading merchant bank in the city requires a SENIOR LIBRARY ASSISTANT, aged 25/45, and a JUNIOR LIBRARY ASSISTANT, aged 18 to 19.

Both will be trained to take part in the running of a specialised library and information service.

Applicants should be alert; adaptable and interested in financial affairs. Knowledge of French or German would be an asset.

An attractive salary will be paid, plus holiday bonus and 25p.p.d. L.V.s and other fringe benefits.

For further details and appointment telephone or write to Mrs. G. M. Hedges, S. G. Warburg & Co. Ltd., 30 Gresham Street, London, E.C.2. Telephone 01-600 4555.

# BOWKER

BOWKER needs no introduction to the book world. For over 100 years it has been publishing in the United States, journals and books for libraries, publishers, booksellers and information managers in other media.

For the past year the XEROX EDUCATION GROUP (EASTERN HEMISPHERE) in London has been developing an international publishing programme for the Bowker Publishing Co. Ltd., which is a member of the group. This programme will add to the substantial sales already achieved in the Eastern Hemisphere for the famous titles already published by Bowker: *Books in Print, Literary Market Place, Ulrich's International Periodicals*, etc.

## MANAGING DIRECTOR

**A Managing Director will now be appointed to take over and accelerate the development of the company's international expansion. He will be fully responsible for the attainment of the revenue and profit objectives and will manage his own staff in marketing and editorial development. He will also work closely with the management of Xerox Education Group's other companies in the scholarly or professional information business—University Microfilms Ltd. and Gower Press Ltd.—to develop joint programmes in these areas.**

**The executive appointed will be a businessman as well as an enthusiast for bibliographic publishing. Experience in publishing, the library, scholarly and other information science markets will be helpful, but not essential if other experience can be offered which is relevant to the successful direction of a start-up operation.**

## EDITOR

The developments described above create a vacancy for an Editor to work on the new programme of international bibliographic and reference publications. He or she will take projects developed by the Managing Editor, who is already appointed, and manage their editorial activities so as to supervise them from commissioning or compilation through to production. Experience in dealing with authors and/or managing the compilation of reference publications is essential.

Both posts will be located in new offices being built at Epping, in Essex, which is 45 minutes by underground from Oxford Circus.

Applications, stating age, qualifications, experience and current salary, for the post of Editor should be addressed to David Martin, Personnel Manager, Xerox Education Group (Eastern Hemisphere), 18 Bedford Row, London WC1R 4EJ.

Applications for the post of Managing Director should be addressed in complete confidence, giving relevant details to Nigel Farrow, Chairman, Xerox Education Group (Eastern Hemisphere), 18 Bedford Row, London WC1R 4EJ.

**BOWKER PUBLISHING CO. LTD.**

Royal Commission on Historical Manuscripts

## Research Assistants

. . . to work on the collection, preparation, editing, and indexing of material for incorporation in the National Register of Archives, or for publication. Other duties will include dealing with enquiries from the public for historical information.

Candidates must have a degree with 1st or 2nd class honours or a post-graduate degree, preferably in history, and a good reading knowledge of Latin and one modern foreign European language. Experience of dealing with post-medieval historical records an advantage. For one post, an interest in 20th century records, scientific papers and business archives is desirable.

SALARY: Research Assistant, Grade I, £2,251-£2,842; Research Assistant, Grade II, £1,493-£2,352. Starting salary may be above the minima. Level of appointment according to age, qualifications and experience. Non-contributory pension scheme.

For full details and an application form (to be returned by 31st December, 1973) write to Civil Service Commission, Alencon Link, Basingstoke, Hants, RG21 1JB, or telephone BASINGSTOKE 29222 ext. 500 or LONDON 01-839 1992 (24 hour answering service), quoting G(46)/382/2.

### BRITISH INSTITUTE OF MANAGEMENT

require

## TWO ASSISTANT LIBRARIANS

Applications are invited from young chartered librarians, or those who have passed Part II of the Library Association examinations. Duties will include the maintenance of a co-ordinate indexing system, cataloguing, and classification and a considerable amount of enquiry work.

Our large and progressive library service covers all aspects of British and European management practice. The library contains about 55,000 books and currently subscribes to about 300 journals. These are demanding posts and would suit people able to work cheerfully under pressure.

Starting salary up to £1,750 p.a. according to qualifications and experience.

Please write or telephone for an application form to Staff Officer, British Institute of Management, Management House, Parker Street, London WC2B 5PT. Tel. No. 01-405 3456.